THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVIII., No. 461. NEW YORK: SATURDAY, OCTOBER 29, 1887. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

The Return of Caste—A Simple Story with Ever-Enduring Sentiments—Miss Coghlan's Charm of Personality and Facility of Expression—How Robertson Dealt with the Fact of Maternity—Charles Dickens' Son as a Reader—Mr. Depew's Spontaneity and Mr. Dickens' Chestnuts—Merit That Was Allowable, but Not Large—The Novelist's Farewell Dinner at Delmonico's.

There was a distinct and unique charm in the return of Caste to our stage.

It is much the best of Robertson's comedies, and in some respects remains to us a model of compactness and directness in treatment, with the best attainable results and the most admirable economy of means. There are only seven people in it, and not only is every one essential to the story, but every one bears a distinct individuality. There is no waste of scenes; no dependence upon mechanism or horseplay; no coming and going of irrelevant persons; no strained attempts to awaken false judgment or to stimulate depraved nerves. The story is as simple as a nursery rhyme, but it touches upon the ever enduring sentiments that live on among men and women. It gathers up a true love, a true fidelity, and points a high *noblesse oblige*, with here and there a grateful laugh and here and there a tear. In its unfevered truthfulness to the best and sweetest of homely truths, it is like a chapter of Pascal's; in its adaptation of homely means to beautiful ends, it is a little classic.

For this reason it may tire the debauched mind and fail to stimulate the jaded pulses of the worn out sensation seeker; but it will continue for a long time to charm the healthy and innocent—who are, thank Heaven! the great majority.

Mr. Abbey's reproduction of the play was in all respects a commendable one, and everybody wondered why he had not opened his season with it. After the falsity of sentiment and barrenness of plot of such a piece as The Mousetrap, it had the charm of dawn after a night of darkness and debauch.

Not the least interesting of the circumstances attending its production was the appearance of Rose Coghlan and Mrs. Abbey in roles that were commensurate with their talents, and which contrasted them, as they should be contrasted, to each other's advantage.

For some reason, unknown to me, their proper places were reversed in The Mousetrap, and both failed. Rose Coghlan was given the light and airy and Mrs. Abbey the heavy and malign. One has only to see these actresses for five minutes to understand that this is not a natural arrangement. Miss Rose Coghlan has an undeniable charm of personality and a facility of expression in certain emotional moments that are not always indicative of a fine or superior art, but which betray a rare dramatic instinct. She has an extraordinary voice, that is as full of untamed pathos as an Irish harp. Given the role of a heartbroken wife; an injured, deserted, suffering woman, and those strange tones of grief come out in sobbing subtlety. There is no voice exactly like it on our stage. It never fails to touch with its tones, even when it fails to touch with its articulations. And if all the quiet tears it has pumped up at Wallack's were conserved, Mr. Abbey could add a live tank to his many other modern stage improvements. But Rose Coghlan has passed the limits of the ingenue. Her girl leanings have a matron's majesty. She can still laugh with a bubbling spontaneity, but she cannot frivol with the piquancy of sylphlike comedy. There have been times—they were mere moments, evanescent and indescribable—when her tones in helpless misery recalled to me Coleridge's matchless lines:

> A grief without a pang, void, dark and drear,
> A stifled, drowsy, unimpassioned grief.

And there have been times, as in La Belle Russe, when the tones broke with their own weight of woe, and the very rupture of a heart was seen and felt in the rupture of the sounds.

Rose Coghlan carries a great gift, but not a great art, in her voice. But it never sounds the deeps of her best gifts in the amorous byplay of frivolous sentiment; nor does it lift that sentiment into flashing foam and strew it along the surface of her work—the true glitter on the wave of comedy.

That, I am inclined to think, is just what Mrs. Abbey does; for she made Polly Eccles as light as a thistledown; she aerated the character with her own spirits, and it foamed and glistened and gladdened with the champagne of temperament.

The next time you go to see Caste—and you will be pretty sure to go and see it now—I want you to notice one thing in the play. You will safely notice the good things in the performance. It is this: The result of the comedy is the assertion of the creative power of Love, and its vindication from the falsities of artificial life. Here we have a play that is never for a moment didactic; it doesn't parade a moral; it doesn't preach, and yet the sum total of its effect is a consciousness that true love will ennoble and beautify and preserve the humblest, homeliest and most perishable things.

This is the crown of such a piece of work, and in that it differs radically from such meretricious falsehoods as Dandy Dick and The Mousetrap in the same measure that a hozanna differs from a hurrah!

You may think it far-fetched for me to say that the playhouse here puts into our hands one of the threads—gossamer and fragile perhaps—that leads to the Infinite. But so it is.

Newton, with an apple in his hand, touched the arc that spanned the stellar universe, and the sympathetic observer of a play which deals with the mystery and majesty of a pure love, feels the wave of impulse that comes from the farthest horizon of space.

After it is all over and the curtain is down, you feel, but scarcely comprehend, that George D'Alroy loved with a great love a poor girl with a drunken father, and that somehow this love defied the world, laughed at society, lifted the girl into a heroine, and made a hero of the man. Then it may occur to you that this is what you have seen many a time in real life, and accepted it without a thought.

We have here one of the commonest pebbles from the great shore of human experience But it was smoothed by the cunning hand of a master, and lo! the sun sparkles in its depths with a diamond light.

One other little point:

See how bravely and sweetly the playwright can deal with another great fact when he is in this pure atmosphere of love. That fact is maternity.

Not one in a hundred of the contemporaneous scoffers who are writing such rubbish as Dandy Dick and The Looking Glass would have dared to plant their hoofs inside this shrine. To only refer to maternity in the drama of the jeer is to provoke a laugh or a scoff, or a prig's protest.

And yet it remains the most sacred, the most beautiful of human experiences. The woman about to become a mother has thrown away the cestus of Venus, but she has wrapped herself in the white drapery of a madonna. She stands arrayed in a new beauty and a new dignity, on the brink of the great mystery of life and love, and commands a new and tender consideration.

Robertson has led Esther in Caste to this brink, and she stands there a moment, trembling before her husband, as she tells him her condition.

Here is an example of the efficacy and determinative power of treatment. The momentary scene is inexpressibly tender and beautiful, and it was made doubly so by the womanly delicacy and suggestiveness that Rose Coghlan gave to it.

Dealing with a genuine Love, the dramatist here defied the priggishness of false sentiment and exacted from his observers the tribute of a deep, silent appreciation of one of the most beautiful of human episodes.

There is another side to Caste that ought to be noticed, because of its timeliness. It is its unwavering and uncompromising contrast between the nobility of honest labor and the utter emptiness of that hypocrisy that is always talking about labor, but never labors. Old Eccles is a "walking delegate." Sam Gerridge is a "working delegate."

It was interesting to notice how quickly and unerringly a first-night audience caught the sophistries of old Eccles about the dignity of the laboring man, of which dignity he had not a spark, and how kindly they took to the poor gas-fitter, who went on doing his work and never spouted about it.

So I think it may be said of a play like Caste that it has a soft moonlight charm, but, like the moonlight, it may govern the ocean tides of human feeling.

The performance of the play by Mr. Abbey's company was characterized by something more of a severe simplicity than we have been accustomed to by former productions. It was held firmly and judiciously within the limitations of the author's story, and the result was a clearer apprehension of its higher motive and its tenderer expression. Mrs. Abbey not only looked but animated Polly, newly, and gave a mingled coquetry and honesty to the comedy that was like the sparkle and the flavor that combine in a rare glass of wine. Her distinguishing traits are spontaneity and piquancy.

Mr. Charles Groves, who dealt with old Eccles, struck me as an artist of unusual acumen and large command of intelligent resources He made Eccles reasonably strong without once resorting to unallowable horse play, the opportunities for which are ample enough in the part. Very much the same praise may be bestowed upon Mr. E. D. Ward's Hawtree. It was made the part of a gentleman and not of the traditional fop.

That the excellences of this play will suffice to revive its popularity is not certain. The public has its fits and moods, not only of morality, but of good taste, and just at this moment it seems to be in a morbid mood.

When such inane rubbish as A Dark Secret can be foster-fathered by Mr. Jefferson, played by actors of average intelligence and patronized by the public, there is not room for immediate hopes.

I attended the benefit given by Mrs. Langtry for the Actors' Fund. Mrs. Langtry called me a brute for not staying to see her in the last act. I wonder what she would have called me if I had. I must acknowledge that the audience appeared to like the play. Upon my word I cannot for the life of me see why it should. Mrs. Potter sat in a box and looked critical. Mr. Harry Miner, in a light gray topcoat, came and went as regularly as a gas-collector. Mr. Kyrle Bellew, who was to have acted as usher, did not descend. Osmond Tearle and Mr. Salvini (*nee* Signor) ushered for him. When it was all over everybody shook hands in condolence and wished Langtry had a better play.

At night Mr. Charles Dickens presented himself at Chickering Hall as a Reader, with Mr. Chauncey Depew as orator.

The effect was mismanaged. Mr. Depew furnished the spontaneity and Mr. Dickens the chestnuts.

It was one of those excessively proper and mildly agreeable occasions that, as the *Herald* remarks, leave nothing to be said. There never is anything left to be said after Chauncey Depew.

The intrinsic merit of the reading was not large. It was allowable. Those who have heard Vandenhoff read Dickens will, I feel sure, find Dickens' son just permissible.

I suppose there is no law which insists that a son shall read his father better than anybody else, and I am sure that this son does not read him better than anybody else. But there is something in having a son do it.

Mr. Depew's eulogism of the elder Dickens was glowing, but not accurate. Charles Dickens, whom we all allow to be a genius, has not influenced the thought of the age in any such degree as Mr. Depew insisted that he had. Nor is it quite true that he has been more widely read in this country than any other author. Mr. Depew forgot Mrs. Southworth.

I don't think Dickens is read so extensively as he was twenty years ago. But how about Thackeray?

All this recalls Dickens' last visit to America. How wild we were over him. Do you remember that farewell dinner at Demonico's?

I saw Dickens late that afternoon. He was suffering indescribably with the neuralgic gout in his feet, and his manager had to run all over town, just before the dinner, to find him a pair of suspensory stockings.

The dinner was a memorable affair. All the best after-dinner talkers were there, and Dickens was elevated on a platform between the big guns. When the wine began to flow, the eloquence set in. It reached its flood tide when Howadji Curtis called, with tears streaming down his face, upon all the skylarks of merry England to sing sweeter for Charles Dickens' return, and all yon fragrant hedgerows of the motherland blow sweeter for his sake!

And there sat Charles, with his eyes full of water and a big dewdrop on either cheek.

And when I said to his manager, with a sob, "What a sensitive heart he's got!" he said, "Good heavens, me boy, consider his feet!"

But, all the same, Dickens' great heart beats on by myriads of firesides, and some of its large human pulsations will always be felt along the hedgerows of life wherever the poor and lowly trudge and toil.

I see Mr. Daly takes Dandy Dick off next week. So the credit that the play did not receive must be given to the manager. I'm sorry that he ever put it on. It wasn't worthy of his house or his company, and it leaves an unsavory taste when it is gone.

In Dandy Dick and The Mousetrap drama reached the limit of the allowable without the impulse of cleverness. I think good taste can now shut up this bespangled dungeon of a morbid fancy inhabited only by mocking ghosts, and open a shutter to let in the blessed old sunlight. After the long Winter of critical discontent, one feels at seeing Caste revived and Henrietta created and Editha's Burglar incarnated very much as that latest and sweetest of American poets felt when he sang:

> I heard the woodpecker tapping,
> I heard the sapsucker sing;
> I went and I opened my window,
> And lo! IT WAS SPRING!

NYM CRINKLE.

MARY ANDERSON.

At the Theatres.

FOURTEENTH STREET THEATRE—RUDOLPH.

Rudolph Wiegand.....George S. Knight.
Whitworth Lawrence.....Frank Carlyle
Gen. Benjamin Metcalfe.....Charles Bowser
Judge Merrybone.....M. A. Kennedy
Geoffrey Brown.....Harry Woodruff
Allen.....George D. Fawcett
Owen.....Lin Hurst
Bill Overdeck.....Samuel W. Keene
Rhoda.....Carrie Turner
Ernestine.....Jane Stuart
Mrs. Nellie Dashwood.....Mrs. George S. Knight

The principal dramatic event of the week was the production of Baron Rudolph at the Fourteenth Street Theatre on Monday night. Since Mr. Knight last appeared in this drama it has been subjected to considerable revision. In Mr. Belasco, the author, Mr. Howard, has found a reconstructionist with some ideas that go to make the play more effective for acting purposes, if less artistic in point of symmetry. The large and sympathetic audience present gave his piece and the performance the stamp of an instant and distinct success—a marked contrast to the original representation in this city, when it attracted little interest and no especial approbation.

The story of the Baron's misfortunes is fraught with a strong pathetic interest, while the character itself is infused with a happy, spontaneous humor that is winsome and infectious. Several situations are impressive and dramatic, while the climaxes to the first, second and third acts are particularly effective. Laughter and tears were drawn forth in alternation from the spectators in the progress of the play.

Mr. Knight's acting as Rudolph combines picturesqueness, an occasional suggestion of tragic power, emotional sensibility and humorous skill of a rare order. The impersonation is thoroughly artistic, while in some of its phases it rises to a point of actual greatness. It is fit to rank beside Jefferson's Rip Van Winkle. Indeed, Mr. Knight, without in the least being a copyist, occasionally suggests that comedian's methods. Rudolph is, moreover, a play that resembles in several respects the famous legend of the Kaatskills, with the latter's weird supernaturalism left out.

In the scene where Rudolph asks alms of Mrs. Dashwood and her admirers, the gallantry and *savoir faire* of the gentleman in rags were charmingly illustrated. In the recognition of the child Ernestine there was a world of agonized love, resolve and sacrifice. In the scene where the tramp attempts to amuse his pothouse companions with a song and a dance and breaks down under the load of grief afflicting his heart, the actor was superb. With its subtle and artistic touches, with its tattered chivalry, ready wit and dry philosophy, Mr. Knight's characterization is worthy of the warmest praise. There is this, too, in his creation: while it conforms to the strict rules of art it also goes straight to the heart and appeals to the sympathy of the humblest observer. Such impersonations are a credit to the stage—a source of pleasure and profit to the people.

Miss Turner as the wife, Rhoda, was adequate in all the requirements of the role. Handsome, graceful, earnest and tender, she glided into the graces of the audience and richly deserved the applause they bestowed upon her efforts. Mrs. Knight was happy and rollicking as the loud but level-headed widow, Mrs. Dashwood, and her gowns were gorgeous indeed. Jane Stuart, a very young actress, who has had little stage experience, made a pleasing success as Ernestine. She is intelligent and unquestionably gifted with the artistic temperament. Rarely is such a picture of sweet yet impulsive girlhood as she presented seen on the boards. Mr. Carlyle was not at home in the part of Lawrence. He is too youthful and too handsome yet to be doing the iron-grey villains. Mr. Bowser was drily humorous as the nervous and irritable lawyer Metcalfe, while Mr. Kennedy was blandly and unctuously so as his rival, the jolly Judge. Harry Woodruff made a fitting sweetheart for the juvenile Ernestine, and the other parts were uniformly in good hands.

The play was mounted with handsome scenery, the auxiliary features of the production all being in keeping with the general excellence of the performance itself. Mr. Howard and Mr. Belasco were called before the curtain during the evening.

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WALLACK'S THEATRE—CASTE.

George D'Alroy.....Osmond Tearle
Captain Hawtree.....E. D. Ward
Eccles.....Charles Groves
Sam Gerridge.....T. W. Robertson
Esther Eccles.....Rose Coghlan
Polly Eccles.....Mrs. Abbey
Marquise De St. Maur.....Mme. Ponisi

Not having learned the lesson that the play's the thing, Mr. Abbey opened his theatre with a very large stock of actors and a very meagre stock of pieces in which to present them. This was bad judgment. The Mousetrap having proved a disastrous failure, Mr. Abbey now proceeds to give us some warmed-over dishes. He believes that new plays are dangerous—and so they are, unless a man possesses taste and tact in picking them out. But if old plays are safe, they are by no means certain. Mr. Abbey has only to turn to the record of Wallack's Theatre to prove that revivals, although they may preserve the tone of a theatre, don't pay as a rule. The unreasonable public always wants to see something approximately new. Reproductions may serve temporarily for stop-gaps, but in the end productions are requisite to strengthen and maintain the position of a theatre that has set out with a fine stock company to show us a thing or two.

Caste was presented on Monday night to a good-sized but somewhat apathetic audience. The charming comedy was excellently put on, the hand of the author's son, T. W. Robertson, being discerned in the excellent stage management and the introduction of a good deal of "business" new here. And yet the representation in few respects surpassed the recollections of bygone performances that cluster round this stage, nor did it equal the admirable revival which took place a few years ago under H. M. Pitt's direction.

Mr. Tearle was a manly and handsome D'Alroy. Mr. Ward's Hawtree, Mr. Robertson's Sam and Mr. Erwin's Eccles were in the main satisfactory. Miss Coghlan acted Esther with true womanly feeling and Mme. Ponisi—who was warmly welcomed—gave a sufficiency of *hauteur* to the Marquise. Mrs. Abbey was inclined to be boisterous as Polly. The piece was neatly staged.

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There was festivity in the neighborhood of Fourteenth street and Irving place on Monday, and the reason was that everybody's friend and favorite, Tony Pastor, had returned to his theatre and opened the regular season. Mr. Pastor is the single upholder of the highest class of specialty performance in this city, and the amusement that he affords to a large and reputable portion of the community is refined and recreative. Mr. Pastor sang several new songs in his own inimitable style, while the Coulson Sisters, Musical Dale, Rose Julian and other excellent variety performers pleased the large audience immensely. We congratulate Mr. Pastor on the auspicious beginning of his metropolitan season.

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A large house greeted Frederick Warde at the beginning of his Windsor engagement on Monday night, when he presented Galba the Gladiator. Mr. Warde in the title-role deserved and won abundant applause. At the close of of the arena scene the curtain had to be raised a number of times in response to enthusiastic acclamations. Mrs. Foster was admirable in the role of the Empress Faustina. The dignity and power of this excellent actress have seldom found a fitter illustration than in this character. Miss Blair and Mr. Handyside as Neodamia and Flavian, respectively, materially assisted in strengthening the generally capable representation.

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Thatcher, Primrose and West began the week at the Grand Opera House to the largest Monday night audience of this season. The first part of this season's entertainment opens with a transformation scene, and discloses the company *sans* cork save the end-men, and in costumes of the Directoire period. The vocalists, including John McWade, Robert McIntyre, Fred. Mathews and Fred. Oakland, rendered many selections. The olio consisted of Le Clair, in feats of dexterity; the Clipper Quartette, in a sketch; George Thatcher; Hawkins and Collins, negro comedians; a drill entitled the Gallant New York Metropolitan Police, and a song-and-dance styled the Blackville Christening, with a live pickaninny. The afterpiece comprised a burlesque by Ed. Marble called The Black Secret, and introduced a tank of real water, boat race and other accessories of the melodrama now running at the Academy.

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There were several changes made in the programme at Dockstader's last Monday. Curtis D'Alton sang a new baritone song, entitled "Guiding Lights," which appeared to meet with general appreciation. Lew Dockstader and Carl Rankin managed to keep their respective ends of the semi-circle duly prominent, and an occasional stranger was introduced in their comic repertoires of stock jokes and topical verses. Mr. Moreland conducted the session with customary impressiveness. The Coarsehair; or, The Northerland Sisters would require a great stretch of the imagination to be classed as a burlesque of Bijou attraction. It is rather a wild, weird and wonderful attempt to caricature a certain female firm of alleged hair restorers. Nor has The Arabian Knights; or, Fun on The Old Homestead much beyond the title in common with the pieces billed at Niblo's and the Standard. The Fall of New Babylon, though verging toward the sere and yellow leaf, remains the best local burlesque of the evening's entertainment. George H. Wood, "the somewhat different comedian," made his first appearance at this place. It is difficult to draw the line as to where his own enjoyment left off and that of his auditors began. Perhaps it takes some time for his style of humor to strike in, and the consequent laugh does not break out till the day after the performance. To do him justice, it is but fair to acknowledge his witticisms and the originality of his method. The principal drawback to his droll sayings is a lack of effervescence in their delivery.

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Mr. Jefferson will continue at the Star until the end of next week, presenting The Rivals continuously. On the Monday following, Nov. 7, the Irving engagement begins, Faust being the first production.

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Eagle's Nest was given to a large house on Monday night at the Third Avenue Theatre. The principal members of the company, comprising Edwin Arden, Charles Macklin, Carl Anderson, Agnes Arden and Jennie Christie, did excellent work. The play is well staged. Next week, Hearts of Oak.

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The Henrietta's success at the Union Square continues to excite comment. The pure wholesome, brilliant American comedy is a treat to witness, acted as it is by a fairly balanced company with two such excellent comedians as Messrs. Robson and Crane at its head.

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The Great Pink Pearl will make way for The Wife by Messrs. Belasco and De Mille on Tuesday night of next week at the Lyceum. This will be the formal beginning of the regular stock season at this theatre.

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The Dark Secret at the Academy is playing still to good business. The melodrama's aqueous sensation is as provocative as ever of surprise and applause.

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The revival of The Leather Patch by Mr. Harrigan affords gratification to the patrons of the Park, for they are thronging to it in goodly numbers.

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The Arabian Nights will finish its run at the Standard on Saturday night. Dorothy is due next.

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Jim the Penman's remarkable success at the Madison Square has made its revival notable. The houses are large and the drama as full of vitality, apparently, as it was last season.

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Mrs. Langtry's successful engagement with As in a Looking Glass at the Fifth Avenue ends this week. On Monday Mrs. Potter makes her professional debut in this country.

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Denman Thompson is drawing large audiences to Niblo's with The Old Homestead.

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The Marquis maintains a merry and melodious popularity at the Casino.

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Harbor Lights is now in the third week of its stay at the People's, and the business fully indicates the management's judgment in initiating a new scheme on the East-side.

The Musical Mirror.

Signorina Tua's violin concert at Chickering Hall on Wednesday evening of last week was, of course, too late for our issue of that date, and must claim notice in this week's number along with her recitals of Friday and Saturday. A later hearing suggests some modifications of the comments presented in our first notice, while it, on the whole, only deepens and confirms our earlier impressions. The young lady's appearance and manner are so thoroughly gracious, graceful and prepossessing, she gives so thoroughly the impression of a charming personality, that criticism is disarmed in advance, and the most misanthropic chronicler feels inclined to credit her, until final conviction, with all sorts of merits which are in the slightest degree indicated by her performance. But at each repeated hearing the sober truth becomes clearer—Miss Tua has no strength, no firm grasp of the bow or the finger-board, and, in brilliant and *bravura* work, a rather elementary technique. Her cadences and rapid passages, though sometimes showily played, are not really neat, thorough or conscientious; her attack is uncertain, and anything beyond a *mezzo-forte* beyond her powers. Any attempt to get a stronger tone out of the instrument results in that abortive scraping sound so trying to a sensitive ear. These remarks found illustration in her performance of the rather difficult first movement of the Mendelssohn violin concerto in E Minor, and the showy work of De Beriot's Seventh Concerto—a bit of display with comparatively little soul in it, after the fashion of most compositions by violin *virtuosi*.

As an offset to this, her execution of the quieter cantabile passages in the second movement of the Mendelssohn work, in Liszt's adaptation of the pretty Mendelssohn song, "Auf Flugeln des Gesanges," in the Chopin-Sarasate nocturne, and others of like kind was highly pleasing, with a beautiful pure, clear singing quality and charming grace and feeling.

In short, Miss Tua is a woman, or rather a girl—and very much so; and the critic must rather sadly record that those qualities which redound probably to her credit and constitute her charm as an individual, do not allow the most liberal praise of her as an artist.

Mr. Sherwood added greatly to the Wednesday programme by his execution of the Weber-Liszt Introduction and Polonaise. Time was when this artist was accused, and perhaps justly, of a certain light and, so to speak, frittering method of phrasing, which took from his authors a good deal of their dignity and massive effect. On Wednesday, however, no such fault was evident, and the Polonaise was played throughout brilliantly and with fine breadth, sweetness and fire.

It would be pleasant to be able to say as much of Robert Goldbeck, who, on Friday evening, performed Liszt's Eighth Rhapsody in very unrhapsodic fashion, and in general lulled the audience to somnolency by sundry compositions of his own, largely lacking in grace, force or originality.

An Important Decision.

Through the peculiar, not to say unprofessional, conduct of Messrs. Gulick and Shwab, of the Bijou Theatre, Pittsburg, the Hanlons' Fantasma company is lying idle this week. Just one year ago, according to the Hanlon management, Fantasma played the best engagement known at that house. The company was then booked for the week of Oct. 24, 1887. Last August the Hanlons learned that an Erminie company from the Casino, New York, had been booked for the same date. A MIRROR reporter had an interview with George Hanlon, of the firm, and Ben Stern, their agent. Mr. Stern said:

"I accidentally learned of the Erminie booking through A. H. Canby the agent, who was anticipating trouble. Gulick and Shwab were anxious to break with one or the other of us. We decided to let the matter run until near the time of opening the engagement, and then, as usual in such cases, apply for an injunction. We made the application before Judge Acheson in a United States Court, submitting the case down to the smallest details. The defendants put in a general denial, and insisted that the trouble was between debtor and creditor. They denied the existence of a contract, but William Chalet, late of the firm of Chalet and Co., original managers of the Bijou, swore that such an instrument had been made, and that his successors had shouldered its responsibility. I hold letters from Gulick and Shwab in which they acknowledge the contract by asking to have the date changed. Harry Mann testified that Mr. Shwab told him in New York that he could not give him (Mr. Mann) the date of Oct. 24, as it was booked with the Hanlons. Mr Mann had the date of Oct. 31 for the Parlor Match company, but it was cancelled, and he made terms with Manager Chalet at the Opera House. A. H. Canby testified to receiving a letter from Gulick and Shwab in which they said that the week of Oct. 24 was open, provided they could make a compromise with the Hanlons. On our application for an injunction, defendants' counsel approached Mr. Hanlon with a view to making a compromise. He said that they were financially irresponsible, hadn't a cent; it would be useless to go to law with them, etc., etc. Later, in court, he said his clients were men of financial responsibility. Our counsel at once sat upon him by relating the substance of the interview with Mr. Hanlon, in which the insolvency of Gulick and Shwab was put in as a plea for a compromise."

Here is the substance of Judge Acheson's decision. Theatrical managers hold that it is unprecedented, and will therefore furnish food for reflection in future litigation of the kind. The paragraph in italics is so marked because it is the peculiar feature of the decision, and coming, as it does, from a United States Court, may furnish a precedent all over the country:

The contract in question belonged to the class of exceptional cases, which Courts would specifically enforce. The allegations in the answer filed were specific denials of the existence of any contract whatever, although much contained in the correspondence, which he had carefully read, seemed not to sustain such denials. But it appeared, in the case, that the defendants had made inconsistent contracts—one with the Kiralfys, containing covenants forbidding the production of other spectacular pieces within three weeks of the dates of their own representations. The Kiralfys' engagements with defendants were for Oct. 3 and Oct. 31, and the covenant would be broken to the injury of the Kiralfys were the contract in this case to be specifically performed.

Another of these inconsistent contracts had been made by the defendants with the Erminie Opera company for the very week covered by the Hanlon contract and their performances have been already publicly announced. This contract had been made as early as April last.

While it was true that both the Kiralfy and the Erminie contracts were made after the Hanlon contract, yet it was true that the Erminie company were *ignorant of the existence of the Hanlon contract*, and were therefore innocent parties, who would be injuriously affected by the granting of the relief prayed for.

The Hanlons had known as long ago as last August that the alleged contract between them and the defendants was repudiated and denied by the latter; but instead of proceeding for the relief they pray for, they have postponed their proceedings until this late date, when the public announcements for the Erminie company have been already made.

Injunction is therefore denied.

"While I bow to the decision," said Mr. Hanlon, "I look upon it as somewhat sentimental. I had followed the common usage of not applying for an injunction until damage was really threatened. Why Erminie should be upheld and Fantasma ruled out, is inexplicable to me. We make a date a year ago; six months later another company is given the same date, and yet a Judge decides, in effect, that our only redress is in a suit for damages. We will push the suit. Then, again, Pittsburg is one of our most profitable stands, and, as theatrical business goes, we may not get another date there in two years."

Gulick and Shwab are holding the rod of cancellation over Gus Williams. As soon as the decision was handed down last Saturday, Mr. Stern wired John H. Robb, the comedian's manager, that he had better make haste and get his case before the courts. Mr Shwab incidentally met Mr. Robb in New York during the Summer. The former requested THE MIRROR not to give any of the particulars of the meeting. An account thereof is likely to crop up in court if Mr. Robb applies for an injunction.

STAR THEATRE.
MONDAY, Nov. 7.
Mr. HENRY IRVING.
Miss ELLEN TERRY,
and the Lyceum Company.
FAUST.
FAUST.
FAUST.
FAUST.
FAUST.
Mephistopheles.....Mr. HENRY IRVING
Margaret.....Miss ELLEN TERRY
Presented as at the Lyceum Theatre, London.
THE FAUST LEGEND.
"The Faust legend itself is remarkable not only on its own account, but also as being the latest important specimen of a myth arising and gaining general credence in distinctly historical although unscientific times. The age itself, comprising the period of the Reformation (1517—1555), during which Faust lived, was one in which belief in the reality of the Devil and his emissaries as actual persons manifesting themselves in bodily shape prevailed in what seems to us now a quite incredible manner."
MATINEE, FAUST, SATURDAYS.
SATURDAY NIGHT, Nov. 12,
THE BELLS and JINGLE.
SATURDAY NIGHT, Nov. 19,
LOUIS XI.
Box-office now open, 13th st. entrance, for the sale of tickets for the first two weeks. Orchestra, parquet and balcony, $3; dress circle, $2; family circle, $1 and 50c.; general admission, $1; private boxes, $30.
Doors open at 7.30. Commence at 8.

DOCKSTADER'S.
Evenings at 8:30. Saturday matinee at 2:30.
Mr. LEW DOCKSTADER - - Manager
Mr. EDWARD E. KIDDER - - Acting Manager
BRILLIANT BILL.
THE COARSEHAIRE, or The Northerland Sisters.
ARABIAN KNIGHTS, or Fun on the Old Homestead.
Positively last nights FALL OF NEW BABYLON, CLEVELAND'S TRIP.

14TH STREET THEATRE.
Corner 6th avenue.
Mr. J. W. ROSENQUEST, - - - Sole Manager
Matinee Saturday only, during this engagement.
The new play by Bronson Howard and David Belasco.
GEO. S. KNIGHT
in
RUDOLPH.
"Show the beggar the gate."
DISTINGUISHED CAST OF ARTISTS.
New Scenery and realistic accessories.

ACADEMY OF MUSIC, 14th st. and Irving place.
Every evening at 8. Matinee Saturday at 2.
A. J. Mouray.....Manager
Elaborate production of the latest and greatest London Melodramatic Success,
A DARK SECRET.
A DARK SECRET.
Superb scenery, elegant costumes and appointments, surpassing in realistic effect anything ever attempted on the American stage.
THE GREAT HENLEY REGATTA SCENE.
THE GREAT HENLEY REGATTA SCENE.
with real rowboats, steam launches, racing shells, etc.
beautiful steam-launch on a stage flooded with
5,000 CUBIC FEET OF REAL WATER.
COMPANY OF EXCEPTIONAL STRENGTH.
Reserved seats, 50c., 75c. and $1. Family Circle, 25c.
General admission, 50c.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The charming comic opera,
THE MARQUIS.
Splendid cast. Chorus of 30.
John J. Braham, Musical Director.
Roof Garden Promenade Concert after the opera.
Seats secured two weeks in advance.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.
The Comedians,
ROBSON AND CRANE.
Under management of J. M. Hill and Joseph Brooks,
In a Comedy in four acts, entitled
THE HENRIETTA.
By Bronson Howard.
Every Evening at 8:30. Saturday matinee at 2.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - - Sole Proprietor
One week only.
The great tragedian,
FREDERICK WARDE,
in
A REPERTOIRE.
Every evening at 8. Matinees Wednesday and Saturday.

STAR THEATRE.
Broadway, cor. 13th street.
Evenings at 8. Saturday matinees at 2.
MR. JOSEPH JEFFERSON
as
BOB ACRES
in
THE RIVALS.
SUPPORTED BY AN EXCELLENT COMPANY.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
SECOND YEAR.
Enormous success of the wonderful play,
JIM THE PENMAN,
with the original cast.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
THATCHER, PRIMROSE AND WEST.
Next week—A BUNCH OF KEYS.
Sunday evening—PROF. CROMWELL.

H. R. JACOBS' THIRD AVENUE THEATRE.
Reserved Seats 20c. to $1. Seating Capacity 2300.
Matinees Monday, Wednesday, and Saturday.
Our efforts appreciated by crowded houses.
This Week, | EDWIN ARDEN
in EAGLE'S NEST.
Oct. 31—JAS. A. HERNE'S HEARTS OF OAK.

LYCEUM THEATRE, 4th Avenue and 23d Street
DANIEL FROHMAN, - - - - - Manager
LAST WEEK. Begins at 8:15.
THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
Next Tuesday, Nov. 1, Inauguration of the Regular Season, with the Regular Stock Company in a new play by Belasco and De Mille, entitled THE WIFE.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - - - Manager
EDWARD HARRIGAN as JEREMIAH McCARTHY in his Original Local Comedy,
THE LEATHER PATCH.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

FIFTH AVENUE THEATRE.
Proprietor and Manager, - Mr. John Stetson
Evenings at 8. Saturday matinee at 2.
LAST WEEK.
MRS. LANGTRY.
Accompanied by Maurice Barrymore and Her Own Company, in her Grand Production,
AS IN A LOOKING-GLASS.
Beautiful Scenery and Appointments.
Next week—MRS. POTTER.

WALLACK'S THEATRE, Broadway and 30th St.
Under the direction of Mr. HENRY E. ABBEY.
Evenings at 8:15. Saturday matinee at 2:15.
Robertson's beautiful Comedy,
CASTE.
Characters by Messrs Osmond Tearle, E. D. Ward Charles Groves, T. W. Robertson, Miss Rose Coghlan, Mme. Ponisi and Mrs. Abbey.
The production under the personal supervision of Mr. T. W. Robertson.

TONY PASTOR'S THEATRE. 14th street.
Good reserved seats, 25 cents.
TONY PASTOR AT HOME AGAIN.
Grand Opening of Season To-morrow.
TONY PASTOR'S GREAT TROUPE.
The Great Array of European Stars.
JOHN T. KELLY.
The New York Favorite.
LITTLE TICH,
The Funny English Artist.
Matinees Tuesday and Friday.

POOLE'S THEATRE.
Eighth street, near Broadway.
Prices, 10, 20, 30, 50, 75c.
Matinees Monday, Wednesday, Thursday, Saturday.
A FEW OPEN DATES
for
First-class Attractions
Address JOHN F. POOLE,
Poole's Theatre, New York.

To Bartley Campbell's Creditors:

All creditors, whether their claims be in judgment or otherwise, are requested to meet the undersigned for consultation at the Madison Square Theatre, Oct. 28, 1887, at 3 o'clock in the afternoon.

A. M. PALMER, Receiver.

The Giddy Gusher.

The St. Louis *Evening Chronicle* published last week an interview with Mrs. W. J. Florence that is very remarkable, taken with things that lady has said in times past. Mrs. Florence is a domestic woman, hardly ever seen by daylight. I never heard of her visiting anybody, or of many visiting her. She is differently constituted from Billy, who is the soul of social life; but both are alike in their kindly views of their fellow-creatures. A more amiable man than William Florence does not live, and I can't reconcile the late utterances of Mrs. Billy with the gentle, forbearing, uncensorious nature she has always exhibited heretofore.

* * *

The reporter went to interview her about the recent demonstration of Miss Abbott in a church. Mrs. Florence said that had she been beside that lady she would have tried to restrain her, though she acknowledged the provocation was very great. Then, after accusing the ministers of flirting in their pulpits, and telling the reporter she had seen ministers nod and smile and make signs behind their Bibles in their pulpits to ladies flirting with them from their pews in the church, she rather inappropriately sailed into the immoral members of the theatrical profession and got in this fine-work on Langtry:

> The people who have brought disgrace upon the stage have no place in the theatrical profession, and I claim do not belong to it. Now, do you think I would associate with Mrs. Langtry, or that I would recognize her as belonging to the same profession? No, a thousand times no! If my company was in the room now and Mrs. Langtry should walk across the threshold, every member of it would leave by the opposite door. It is such as she, and such as Bernhardt and others whom I might name, who have brought reproach upon the profession of stage artists. Why, when I came to St. Louis and found that three young girls of a certain company, whose reputation I well knew, were stopping at a certain hotel, I decided at once that I would put up elsewhere—not that I feared for the reputation of Mrs. W. J. Florence; that, thank God, is above suspicion, but I did not desire to give countenance to their pretensions to membership in the theatrical profession, in which, I claim, they do not belong.

* * *

Now this attack seems certainly uncalled for, unless Billy has been going to Langtry matinees. And, dear Mrs. Florence, the most brilliant woman on the stage, as well as the most brilliant woman in social and political history, have had reputations "you well knew." And it is a pretty well established belief that with the private life of an actress we have nothing whatsoever to do We are not visiting theatres to see ladies of irreproachable character and unsullied morality tramp through the Catechism or waltz through the Litany. We go to see strong passions delineated; we go to be stirred with sympathetic emotion, to be moved by laughter or touched by tears, and it don't matter a rap to us what the woman has done or what she's going to do, so long as she has the genius to personate the interesting creature the dramatist has photographed for her. I can't think of a woman gifted with health, youth and beauty, such as Langtry possesses, who has kept so quietly on her way and behaved in so superior a manner.

Langtry treats herself as if she were the best woman she ever knew, and I presume she is; and whether Mrs. Florence recognizes her as belonging to the profession or not, the other few millions who know about theatrical affairs will swear she is an actress of ability and the cleverest manager of herself and company that ever came among us. I don't know who constitute the Florence travelling company, but I want to bet they are not trained to any such ebullition of virtuous indignation that they would walk out of a room the instant Mrs. Langtry walked into it. If they are like the average travelling companies, they would hang round to see what she had on, and be pleased to pieces if the Lily bent on her stalk and diffused the perfume of her personal contact among 'em.

* * *

I'm afraid it's Billy. Billy always had a kind heart for a pretty woman. Has Billy been hanging round the Albemarle? Has Billy been knocking about the Fifth Avenue Theatre? Was he at Long Branch often this Summer? That's the only way to account for the curdled milk in Mrs. Billy's cocoanut. But I'm looking to hear that Mrs. Florence never said a word of it. That little Ananias Fresh, with a patent prevaricating pencil, burning for notoriety as a reporter, put cocktails in his stomach, corks in his ears, all scruples in his pockets, and interviewed Mrs. Florence on the best method of lighting theatres. That's the way many a damaging and unaccountable statement has got into the papers.

* * *

I'd like to hear any of the Peter Pentateuchs of the pulpit pitch into the stage just now. Here are four of the healthiest, sweetest plays in the world running in New York to crowded houses. Not a bad, wanton woman represented in any one of them; not a lewd thought suggested; plays the purest girl can sit out without a blush; plays the worst and toughest citizen must be benefited to see: Caste, Rudolph, Henrietta and Old Homestead. Its a good endorsement of the state of public morals when four such plays make four such hits. Why, Abbey, Hill, Rosenquest and Gilmore are the Big Four just now. They have four night-schools where the purest domestic affections are taught; where temperance is pictorially exhorted; where business honesty is inculcated; where all that is good in our past is revived, and all that is worthy in our future is anticipated.

* * *

I loved Caste from the night I saw it played by Mrs. Chanfrau and Effie Germon to the time Selina Dolaro made such a hit in Polly. It is a perfect little play—its seven people are as real as the seven immortal characters in The Cricket on the Hearth.

I've seen The Old Homestead a dozen times, and I'm going to see it again. It's like opening the back door of your memory and taking a look at the sweet-smelling hayfields and apple orchards of childhood.

People come out of Wallack's and Niblo's, and if it's raining they forget to put umbrellas up for several blocks. The fair weather of these plays will follow them till they feel their feet wet.

* * *

I stood in a crowd last night at a depot and picked up scraps of after-the-theatre conversation. Nothing indicates the condition of theatrical affairs like that.

"I am not ashamed that I did cry," says an old man. "That's an actor of surpassing magnetism." (He was speaking of George Knight.)

"Yes," said a lady, "but I won't forgive him for throwing away so much time over that Garden Wall."

"But he carted over a bushel of money the same way."

"I never saw five such lovely costumes on the stage as Sophie Knight and Carrie Turner wore?" bursts forth a young girl.

"I'll send my gown-builder to see that dream of a dress she wore in that last act. If any one ever saw a sweeter hat, just tell me."

"Susan, do you remmember Uncle Miah, who did chores for your mother when I—that is, about twenty-five years ago? Who reminds you of him to-night?"

"Why, Cy Prime—he was just such another, And, James, the sunbonnet of that dear old woman brought up a hundred recollections of times when I was a girl and mother wore one just like it."

"Did you notice, when the stock speculator was dying, how the ticker began a sort of death-watch? I tell you it makes a man realize how very trivial these vast business operations are when you see their details sized up beside the great change that is on the ticket for us all."

"I could hardly keep from crying out, that Esther might see her husband alive before that jewel of a sister broke it to her so beautifully," says a sympathetic matron.

And there they were, going home by the hundreds, full of the pleasure they had enjoyed; dwelling on sweet memories and kindly emotions; every one of them better and happier for the evening they had passed with the Big Four.

* * *

Is Bronson Howard posing for the world to admire him as an author devoid of jealousy? and consequently one of the wonders of the world? I can't see where Mr. Belasco has made a finger-mark on Rudolph; it's just as I recollect crying over it when George Knight played it some years ago, and I begged him not to desert it, as the character was so delightful and he played it with such pathos and humor. A part that can make an audience laugh and cry is sure to be a favorite of the people's. And this Rudolph does to perfection. The play seems to be the same in motive and treatment. If Mr. Belasco is a collaborator in this case, then my dear Mr. Moore, who fits the Gusher up with punctuation, and turns up a wild orthographical instinct—he has to spell "struggle" with three g's—is my side partner and my collab.

* * *

However, Rudolph is a fine, interesting play, finely played by Knight and Carrie Turner and Jane Stewart. Mrs. Knight's part could be strengthened. She showed what she could do in the scene in the last act, which she did delightfully. Anything handsomer than her costumes no one has seen anywhere this five years. I advise my friend Frou Frou to give them a careful description in next week's "Corner."

* * *

The fashion has prevailed in Europe for a long time of hiring artists to sing, recite or play at private parties. When I first saw such men as Corney Grain and George Grossmith going off in full evening costume to swell society affairs, doing their turn at the piano, receiving an envelope from a flunkey with their "price" enclosed, and hopping cheerfully away without any loss of self-respect because they were not associated with, or eaten or drank with, I got very indignant and thought it was not a very artistic spirit that would submit to such a state of affairs. There's Adelaide Detchon, about an hour in a fine house, with dowagers looking her over through their glasses, and Clara Veres superciliously noting the attention she attracts among the men—she whistles her little whistle at the proper moment, is thanked by the hostess, gets her £5, and is put in a cab by a Jeems in plush breeches.

* * *

But in American drawing-rooms its quite different. The professional singer finishes a selection amid a crowd of delighted people, who think it just too nice to speak with the dear man. He is the boss beau of the evening. A few years ago this London custom was adopted here. Mrs. John Sherwood and Mrs. August Belmont had the first of it, and this Winter it promises to be the fashion everywhere. Dr. Taylor and his lovely daughter Blanche, whose fresh young voice is heard to great advantage in French ballads, are engaged as far ahead as February. Marshall Wilder will be ubiquitous; no party should be without him. I was at a gathering the other evening when a baritone, an English gentleman named Walker, sang magnificently. I only hope I shall encounter him again. At some of the so-called musicales that Mrs. Coupon Bond gets up, where her daughter tweaks a harp and her niece sings "Ah non giunge" off the key, and her college-loose son has a go at "What do the Dickie Birds Say?" it is simply heavenly to see a man who knows his business front the piano and hear a dramatic and descriptive piece of music rendered with the ability and voice this Mr. Walker possesses. He sang a ballad the other night of a dying French soldier on the battlefield, and again with marvellous sweetness and taste the song, "Oh, Happy Day."

* * *

I'm not bothering myself much about society, but I'd like to be invited everywhere Mr. Walker is going to sing this Winter. I should hang on till the close of the "Happy Day," and then, like the London professional, get into my wraps and escape.

THE GIDDY GUSHER.

Notes from Paris.

PARIS, Oct. 14, 1887.

At last a new manager has been found for the Opera Comique, and it is no other than M. Jules Barbier, who is almost as prolific a writer as the late lamented Eugene Scribe. M. Barbier is to be only a temporary manager; as soon as the responsibilities for the recent disaster are fixed by the court a definite manager will be named. If M. Carvalho is acquitted it is probable that he will be restored to his old place, and the appointment of his warm personal friend in the meanwhile seems to indicate this eventual solution of the question. M. Barbier is sixty five years old, and his first piece dates from 1847. He is the author of numerous well known librettos—Romeo and Juliette, Noces de Jeannette, Gallathee, etc. He has, besides, written several plays. Gounod's Romeo will be the opening work; then will come Carmen, Dame Blanche, and all the stock favorites. The rules of the Dramatic Authors' Society forbid managers to play their own pieces, but as M. Barbier's position is only a temporary one this prohibition will not be enforced. If it were several of the operas now ready would have to be postponed, M Barbier's long theatrical experience is a good augury for the success of the Opera Comique in its temporary quarters at the Theatre des Nations.

The season does not begin very brilliantly, and several of the theatres will soon have to renew their bill. With the exception of Sur couf, but one of the new pieces has "caught on." Valabreque, who was unlucky with his Saturnales at the Nouveautes, has been more so with Sosie, brought out at the Bouffes this week. The piece was so broad that the censorship cut out a lot of the dialogue, but enough remains of the same kind. Still the piece is not a success. The music, by Pugno, elegantly written, is too serious for the subject, and entirely too good for the bad libretto. At the Chateau d'Eau a melodrama in five acts, Mlle. d'Artagnan, by Frantz Beauvallet, has been produced with but little success. The theatres that started off the season with revivals are having better luck, while the circuses and Winter concert halls are packed nightly.

The Theatre Libre does not have its bill posted on the Morisse column, but it is an institution all the same. This little theatre is a nursery for young authors and artists. Located under the shadow of Montmartre in a long court, you would never be able to find it unless its exact position were carefully described. Its manager is M. Antoine, who was a clerk in the Gas company. After his day's work was done he employed his evenings in arranging amateur theatricals with some friends equally taken with the stage. The result was that a year ago the theatre was founded. The company is composed of young ladies and gentlemen who are studying at the Conservatoire, and others who have a taste for the drama The pieces are selected from the mass of works sent in by young authors who find it difficult to force the door of a regular theatre. M. Antoine has already given the piece that has had the honor of being reproduced at the Odeon, Jacques Damour, of which I spoke in a recent letter. This week he has presented another piece that is likely to find its way sooner or later to a larger stage. Sister Philomene is adapted from one of the Goncourts' novels by two young writers, Jules Vidal and Arthur Byl. It is the story of a Sister of Charity who falls in love with one of the young hospital surgeons and thereby becomes a rival of a grisette in the Latin Quarter, who dies at the hospital after an operation performed by the surgeon who is her lover. The novel is a realistic study of hospital life, and although it contains a great many repulsive details the adapters have done their work so well that the piece is very interesting and unobjectionable.

The exterior boulevards of Paris present a picturesque sight at this season of the year. All along the space extending the length of the Montmartre district the spacious walks are covered by wooden barracks and canvas tents containing not only an indescribable confusion of articles for sale, but no end of "theatres," menageries and other shows. It is the Moot martre fête, and this so-called fête, which begins at Montmartre, continues, after a fortnight in one spot, on through Villette, Belleville and the other outlying quarters. Before these suburbs were annexed to Paris in 1860, it was one of the favorite excursions of the Parisians to go outside the barriers and amuse themselves at these fairs; but after the annexation the fêtes were discontinued for a few years. The shop-keepers of the old suburbs complained so loudly about their business being injured by the disappearance of these fairs that the authorities finally restored the permission of this motley collection of mountebanks and strolling players to renew their shows. All went well for awhile, but during the past two years the inhabitants of the exterior boulevards have endeavored to get these fetes suppressed. In the olden days, when that quarter of Paris was lined with shanties, the occupants did not mind the unearthly noise of bass drums, horns, hand organs, steam whistles and the other accessories of a popular fete, but now the exterior boulevards have become as fine as some of the best avenues in the city, and the dwellers thereon have no desire to be kept awake all night by an infernal racket. This year the Prefect of Police has restricted the use of all noisy instruments to 10 P. M., and all performances must cease by midnight; so the inhabitants of the boulevards Clichy and Montmartre may now sleep in peace. But I fear that this order of the police is the opening wedge for a broader one that will next year or a little later sweep away another picturesque institution of old Paris.

The banns have been published for the marriage of Suzanne Lagier and the baritone Dupiche, who sang minor roles for awhile at the Opera Comique. Mlle. Lagier, is scarcely known to the younger generation, for she has not appeared on the stage for several years, but in her day she was one of the favorite actresses of Paris. Full of talent, passing from the cafe-concert to high comedy, after remaining awhile in the melo melo, she has played at nearly all the theatres. An accomplished musician, she has composed an operetta called Jupiter and Leda, and *femme d'esprit*, she has made almost as many *bon mots* as Augustine Brohan. Suzanne is now fifty-four, and Dupiche—well, he graduated from the Conservatoire in 1874. STRAPONTIN.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

AMSTERDAM, N. Y. **Potter Opera House.** Seating 1,100. Handsomest theatre in Central New York. Few open dates in November, December and January for first-class attractions. N. S. POTTER, Mgr.

ATHENS, GA. OPEN DATES. **NEW OPERA HOUSE,** Will be opened about Nov. 1, 1887. Seating capacity, 800. Folding opera chairs, elegant scenery, etc. Size of stage 30x60. Population 10,000. Managers desiring to book for next season will please address the ATHENS BUILDING CO.

AMHERST, MASS. **OPERA HOUSE.** Population 4,500. Seating 700; opera chairs. All new scenery. Good dressing-rooms. Stage 25x40. Lighted by gas; heated by steam. Good show town First-class attractions wanted. Share or rent. H. M McCLOUD, Mgr.

BROOKLYN, N. Y. **Private Boarding-House.** With home comforts. MRS. R. ALLEN (late of San Francisco), 13 Hoyt street.

BOSTON, MASS. **RICHWOOD HOUSE.** 254, 256 and 258 Tremont street. The Only First-class Professional Hotel in the city. Under New and Popular Management. All modern improvements. Elevator, electric bells, steam heat, etc. Newly furnished throughout. Excellent cuisine Special inducements offered theatrical companies. Send for rates and circular. A. B. FOSTER, Proprietor.

BOONE, IOWA. **PHIPPS OPERA HOUSE.** Population 10,000. Seats 800. Twelve complete sets of scenery. Stage 30x47 Lighted by electricity. First-class attractions only. Five surrounding towns to draw from. N. W. Iowa Circuit, comprising eight of the best show towns in the northern part of the State. Address FRED. L. SHELTERS, Manager, Boone, Ia.

CHARLOTTE, MICH. **KELLOGG'S OPERA HOUSE.** Population 5000. Seats 800. Will share with all good companies; poor ones not wanted GREEN & SLEATER, Managers.

CHICAGO, ILL. **HAYMARKET THEATRE.** Opens Saturday night, Dec. 24, 1887, with the eminent and popular tragedian, THOMAS W. KEENE. Largest theatre in Chicago. Equipment both elegant and thorough. CAPACITY, 3,000 PEOPLE. FOUR TIERS. Prices 25c. to $1.50. Address WILLIAM J. DAVIS, Lessee and Manager.

CINCINNATI, OHIO. **HUNT'S HOTEL AND RESTAURANT.** Vine street, between Fourth and Fifth. European Plan, rooms 50c. up. American Plan, $1.50 to $2 per day. Persons choosing the American Plan have the benefit of the restaurant at all times without extra charge.

DURHAM, N.C. **STOKES HALL.** Population 8,000. Seats 800. New scenery. Share or rent. Address J. T. MALLORY, Manager.

FROSTBURG, MD. **RAVENSCROFT OPERA HOUSE.** Seats 850. Lighted by gas; steam heated. Now booking season 1887-88. First-class attractions only need apply. Time last filling. Good show town. JOHN RAVENSCROFT, Manager.

GOUVERNEUR, N. Y. Population 4,000. **OPERA HOUSE.** Remodelled, enlarged and new scenery. Seats 800. Will share or rent Good open dates for 1887-8. WANTED Good attractions for Thanksgiving and holiday dates. Address L. T. STERLING, Manager.

HAMILTON, OHIO Population 16,000. **MUSIC HALL.** Seats 1,200 Opera chairs. Scenery full and complete. Have piano. Will rent or share Stage 32x15. HATZFELDT & MORNER.

KENTON, OHIO. Population 7,000. **DICKSON'S GRAND OPERA HOUSE.** One of the finest theatres in the State. Stage 45x70; proscenium opening. 34 feet; 25 sets new scenery. Seats 1,205 Lighted by gas; heated by steam Twelve dressing-rooms, nicely carpeted Own all bill boards; do my own bill-posting Will share or rent. Open time—Weeks of Nov 1, 7, 14, 21, 28 and Dec. 1, 5, 12, 19 and 26. Address HENRY DICKSON, Proprietor.

FLATONIA, TEXAS. **NEW OPERA HOUSE.** Seats 400. W. WILLEFORD, Manager.

LEBANON, IND. **GRAND OPERA HOUSE.** Built last year. Seating capacity 1,000; opera chairs; Stage 36x60; 12 sets scenery. Population 5,000, with good surrounding towns and country to draw from. Play first-class companies only. Now booking for 1887-88 J. C. BROWN, Manager.

MALONE, N. Y. Population 8,000. **HOWARD OPERA HOUSE.** FERGUSON AND MERRITT.....Lessees and Managers. Only first-class house in town. Complete scenery, dressing-rooms, appointments, etc. Seating capacity 700; 350 folding opera chairs. Will share or rent. WANTED—A first-class Musical Attraction for Thanksgiving evening. For open time address FERGUSON & MERRITT, Managers.

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PROVINCIAL.

BOSTON.

At the Boston, the Museum and the Hollis Street Theatre last week's bills are still running and will probably be continued at the two former houses for some time. At the Hollis Street Boucicault will drop Paryne after Wednesday night, and Thursday night will produce The Shaughraun, which there has been a loud call for. Next week The Colleen Bawn. Paryne has been a fair success, but it is not in the line in which the author has made his greatest dramatic hits.

On Monday evening 24 Clara Morris began a week's engagement at the Park, opening in L'Article 47, which is set down for three performances. For the last three nights and Saturday's matinee a new adaptation of Alixe, by Clinton Stuart, is announced. Miss Morris had intended to bring out Rene, but owing to a protest from A. M. Palmer, who claims to have the right of production, it is postponed. The act was merely one of courtesy, for Miss Morris does not acknowledge the claim of Mr. Palmer.

The Kiralfys hold sway at the Globe this week in a new version of The Duke's Motto, called Lagardere, the Hunchback of Paris. The piece and the cast are familiar to all New Yorkers. After the Kiralfys comes Jefferson.

Sophia has scored a success at the Museum, and grows in favor. Some of the critics were evidently disappointed from the fact that Mr. Buchanan had eliminated all the nastiness from the story on which it was founded, and instead of considering the piece by itself, insisted on placing it side by side with Tom Jones, showing how the two differed and how much better it would have been had some of the dirt been retained in the play, and a good strong streak of immorality been made to run through it.

At the Windsor, J. J. Sullivan is playing this week in Black Thorn, an Irish comedy. The usual specialty performances are holding the boards at the Howard, the Bijou and the World's.

PHILADELPHIA.

Business has been good during the past week, although there has been a dearth of novelties.

At the Walnut Street Theatre The Ivy Leaf played to good houses nightly. The play has been somewhat improved since last season, especially in the second act, where some excellent singing has been introduced. It is also an improvement to have Colice sing "The Ivy Song" in the tower instead of Murphy, not only because the song is best suited for soprano but also for the reason that Georgie Conalline sings remarkably well. The co. was good throughout. Smith O'Brien sang and acted well as Murty Keerigan, but he needs a little more abandon. He must also learn to speak without so apparent a vocal effort. Charles Frew as Dennis, the fox, was the same conscientious actor as ever, and was simply excellent. His make-up was a study from nature, and his conception and portrayal of the character were alike praiseworthy. He did not play it as a comedy, but as a character part, and never sacrificed the unity of his impersonation by any effort to obtain a laugh. I wish there were more actors like him, who would bestow the same amount of care and study upon all parts that fall to their lot, and that like him, too, would think more and care more for the general harmony of the picture than for their individual share of attention. W. A. Mack was a good Darby Flynn and sang remarkably well. This week Herne's Hearts of Oak; 31 Kate Castleton in Crazy Patch.

Henry E. Dixey revived his performance of Adonis at the Chestnut Street Theatre, and played to excellent business all the week. There has been but little change in the work since it was last seen here, but all the amusing features remain as well as all the entertaining people. Adonis remains another week. Still Alarm 31.

Bellman continues to draw well at the Chestnut Street Opera House. It is an established favorite, and grows in favor with each hearing. The same opera will continue this week and next, and The Begum will be given 7.

Hoodman Blind played at the Arch Street Theatre to crowded houses. The performance was in every respect excellent. Frederic De Belleville was thoroughly at home in the part of Jack Yeulett, and could scarcely be improved upon. He never stepped beyond the limits of the part, and in both his light and heavy scenes his acting was consistent with the nature and acquirements of the character. His rage was not the passion of a tragic hero, but the wrath of rough and hearty Jack Yeulett, and his tenderness was the expression of the same frank but unpolished nature. Viola Allen was very natural and charming as Nance, Jack's wife; but was not quite so satisfactory in her impersonation of the abandoned Jess. The latter role is not at all in her line, and naturally enough she overdid it. Harry Braham was capital as Ben Chibbles, and treated us at the same time to a nice bit of dialect work. George S. Fleming brought the small part of Kridge into prominence by the excellence of his acting, and Daniel Jarrett was entirely satisfactory as Mark Lezzard. In fact the co. was good throughout, and the entire presentation reflects great credit upon the management. This week A Hole in the Ground; 31, Frank Daniels in Little Puck.

Monroe and Rice met with great success at the National Theatre in their musical Irish comedy My Aunt Bridget. It is decidedly funny and full of ginger. This week Beacon Lights; McNish, Johnson and Slavin's Minstrels 31.

At the Central Theatre The Rentz-Santley Novelty and Burlesque co. played to good business. The show embraced many entertaining features, and was well received. This week Kernell's Specialty comb.

Thatcher, Primrose and West played to fair business at the Academy of Music. They gave a very good performance.

Brief Mention: Our Boys was played at Forepaugh's Theatre by a good co., and with good results. This week Marked for Life; 31, Charlotte Thompson in Jane Eyre.—Austin's Australian Novelty co. played to good business at the Lyceum Theatre. This week Hicks Sawyer Minstrels; 31, Under the Gaslight.—Pat Rooney and his comedy co. played to excellent business at the Continental Theatre in Pat's Wardrobe. This week Zitka; 31, Charles Gardner in Karl the Peddler.—Carncross' as usual, was crowded all the week.—The Smith Family continues to hold the fort at the Broad Street Theatre but is not doing much business. The work is constantly being improved, and it is really deserving of better patronage. I hope there may be a turn in its fortunes.—George C. Brotherton's Little Tycoon will be again seen at the Academy of Music this week.—Richard C. White's dramatization of Rider Haggard's She is in active preparation for an extended run at the South Broad Street Theatre.

CHICAGO.

The Booth-Barrett engagement of three weeks at the Opera House was a remarkable success in more ways than one. It has shown in association the two foremost actors of the American stage, each aiding and enriching the other in his performance, and it has brought a completeness and richness of detail in the presentation of the legitimate drama that has not been seen, heretofore, where our own tragedies have been concerned, making it more than ever certain that the phenomenal success of Henry Irving has been owing in large measure to his excellent staging of plays. There can be no doubt that the new order of things as presented by these two tragedians is almost solely owing to the artistic instincts of Lawrence Barrett, who has, moreover, sunk his own importance in the theatric world and played subordinate parts, in order to fulfil the intent and purpose of the combination. It must be said that Edwin Booth has eclipsed all former efforts of his life under these new conditions. He has played parts that in former years were not looked upon as being within his scope and in a manner to stamp him the peer of any living actor. Notably is this true of his King Lear and Macbeth. Of the two most worthy performances in which the tragedians have appeared, popular judgment gives the palm to Julius Cæsar and Merchant of Venice, the latter being restored to the full version, presenting the last act complete. Barrett played Bassanio and made it prominent. The scenery, costumes and excellent drilling of the auxiliary forces left nothing to be desired. Those who desire the "elevation of the stage"—meaning a just and adequate production of the living drama—should pray that these two actors may long continue to be associated. This week W. A. Mestayer and Theresa Vaughan in Tobogganing. Next week, Modjeska.

Richard Mansfield's new play, Dr. Jekyll and Mr. Hyde, has been a popular spectacle at Hooley's; but, however fine it may be as an example of the actor's powers of character portrayal, it is so weird and sombre in tone that one finds it positively wearisome before the end—a regretable fact, as the last act is really the best of the play. There has been much praise and fulsome flattery expended on the actor's changes from Jekyll to Hyde, but it is a simple theatric device that any actor of ordinary powers could accomplish equally well, and the darkening of the stage with green lights was of great service to Mr. Mansfield. The houses have been large. This week the popular and genuinely funny Nat C. Goodwin in his new play, Turned Up, which will be supplemented by Lend Me Five Shillings, with Goodwin as Mr. Golightly.

Mr. Aronson's New York Casino Opera co. has crowded the Grand with a splendid rendition of Erminie.

The Conried Opera co., in The Gypsy Baron, found great favor with the public at the Columbia, large audiences being in attendance nightly. James O'Neill in Monte Cristo 30.

The Kiralfy spectacular drama, Dolores, has proven a great attraction at McVicker's, and it is certainly the most pretentious production of the firm in late years. The same bill this week. Deacon Brodie 31.

Charles Erin Verner had a prosperous week at the Academy of Music. This week, Cora Tanner in Alone in London.

Zitka, the Magic Queen, in which George H. Adams is the star performer, had a great week at the People's; but most all the weeks are great at this house, which is really unique in its popularity. This week, Her Atonement.

Gus Williams, in his new play, Keppler's Fortune, scored a hit at the Windsor. This week, the pretty and clever Patti Rosa, whose friends and admirers think the only true soubrette in the country, will appear in Bob and Zip.

Mention: The Chicago Conservatory will shortly inaugurate a series of regular monthly performances at the Opera House. The pupils of this school last year exhibited considerable talent in certain lines. Professor Sam Kayser has charge.—Will J. Davis is busy watching the interior finishing of his Haymarket Theatre. There has been some vexatious delays, but there is no doubt that everything will be ready for the opening, Dec. 24. The class of attractions already booked is equal to that of any theatre in town.—Nat Goodwin has not been seen here in two years, and the advance sale of seats for this week shows that he has not been forgotten. Nat is said to be "leery," as the phrase goes, of playwrights; but several of 'em are lying in wait for him in this vicinity.

ST. LOUIS.

Last week contained the closing hours of our annual Exposition, and as Saturday evening came managers of the local theatres drew a long breath, and thanked the coming stars that the twenty-five cent show, with Pat Gilmore as an attraction, had concluded its labors and given up the ghost for this year.

At the Grand Louis James and his talented wife, Marie Wainwright, had a very successful engagement. The repertoire included Virginius, Ingomar, Gretchen, Othello, Macbeth and Hamlet. In spite of the opposition, the business was larger than last season, and on Friday and Saturday evenings, when the Exposition attracted crowds, the stars played to crowded houses. Mr. James was at his best as Virginius, Ingomar and Mephisto. Miss Wainwright's Ophelia was the best I have seen. Her Gretchen and Virginia were good. F. C. Mosely carried off the honors of the supporting co. F. C. Huebner, Harry Langdon, Kate Meek and Kittie Wilson are worthy of special mention. Natural Gas this week; Jim the Penman next.

The Florences at the Olympic had good houses. On Saturday evening Uncle Bob, the new play, was the bill. It will, no doubt, rank next to The Mighty Dollar in the list of the stars' successful productions. Sweatnam, Rice and Fagan's Minstrels this week. Booth and Barrett next.

At the People's Gilmore's Devil's Auction played to a succession of crowded houses. Oliver Byron this week. Tony Denier next.

Harley Merry and co. presented the Argonauts; or, '49, at Pope's to only fair business. The scenery was from the brush of Mr. Merry and was very beautiful. The co. were equal to their various roles. On the Rio Grande this week. Zozo next.

At the Standard the Ida Siddons and May Adams co played to large audiences. This week A Box of Cash; Under the Lash next.

Cues: John H. Russell is here and proposes to illuminate the town next week with Natural Gas.—The Grand and Olympic had a contest at baseball last week—that is, the male members of the James and Florence cos. I could not find out the score. I learn that Alexander Masebrook, the druggist under the Olympic, was umpire and surgeon.—Joseph Levy is here attending to the interests of the Booth-Barrett co.—The last week of the Exposition and Gilmore's famous Band had an average attendance of 20,000.

NEW ORLEANS.

Rained and stormed fearfully the first part of last week, but cleared up towards the end—just soon enough to enable managers to come out ahead. The Juvenile Opera co. in The Mascotte drew splendidly at the Academy of Music. Mention was made of the co. when they appeared at the Avenue Theatre, so it is hardly necessary to say much now. A better performance was given. The chorus was strengthened and several changes made in the cast. Josie Faust sings pleasingly as Bettina, but does not act the role as well as the little girl that preceded her. Louise May was excellent as Fiametta. The Lorenzo did better. Little Minerva still remains "the whole show." Barry and Fay, in Irish Aristocracy this week; Mabel Sterling next.

Charles L. Howard's Standard Dramatic co. closed a successful two weeks' engagement at the Avenue 23. The Pavements of Paris was presented last week. The play was well acted, Eva Mountford strengthening the good impression created last week by her Countess De Mauray in the Martyr. She has a bright future before her. Wills and Henshaw in Two Old Cronies, this week; Ezra Kendall next.

The Berland Specialty co. drew well at Faranta's. Very little billing was done. The co., which embraces a female magician, a "face maker" and several other clever people have just returned from a tour of the world. Storm Beaten this week. A fair week's business was done at Eugene Robinson's Museum. Billy Arlington, the old minstrel, and his co., were there.

Jetties: The St. Charles Theatre opened 23 with Bristol's Equescurriculum. They play two weeks.—Ed. Ryan, head usher of the Academy of Music, is on hand again after a few days' confinement with a swollen foot.—The Montgomery Family appear at the Avenue Theatre week of Nov. 7. The Family is under the management of R. J. Lowden, of the Avenue.—Al. Donnand, for several seasons in advance of Minnie Maddern, is doing the same work for this co.—H. C. Danforth is in town paving the way for the Old Cronies.—After the engagement at the Academy the Juvenile Opera co. will take the road. Mr. Bidwell is laying a route. When they return Fatinitza will be sung, with little Minerva Adams in the title role. W. E. Myers is manager.

SAN FRANCISCO.

Oct. 28.

The 'Frisco theatres enjoyed fine business last week. Tin Soldier crowded the Bush to suffocation. Caught in a Corner drew splendid houses to the Alcazar, and runs another week. The Tivoli did not fail to have its usual large audience to hear The Mikado, with Stanley Felch as Ko-Ko. The opera is sung until further notice. Allan Quartermain is in preparation. Washington Irving Bishop's mind reading at Metropolitan Hall continues to attract in goodly numbers. Kate Fields' musical monologue has been the fashionable event. This is the last week of variety business at the Orpheum, as it opens its season of grand opera on Monday. Jack was produced Wednesday night at the Baldwin. Miss Forsythe is still being very ill. Florence Roberts was again called upon to take her place. Faithful Hearts next week.

The only opening last night was that of The Rag Baby at the Bush, with our own Charley Reed as Old Sport. The house was packed, people being turned away in large numbers. Charley Reed's reception was very enthusiastic. The Baby bids fair to prove as attractive as before.

Coast Drift: C. R. Gardiner, the fortunate owner of Zozo and other plays, with a country-seat on your Sound has recently been making heavy real-estate purchases in our State, and also buying some of our school-lands.—The California reopens 31 with Her Atonement.—William T. Porter, a scenic artist has returned from New York.—Woodward's Gardens has a band of one hundred Piute Indians.—Helen Dingeon, who appears in Allan Quartermain at the Orpheum, has been offered an engagement at the Alcazar.—The Bush management has just closed a contract with Dockstader, whereby his minstrels appear three weeks in our city after their regular season in New York.—Thomas G. Patten is to be leading man and Kate Forsyth leading lady of the California stock.—It is thought that Reed's Old Sport is quite as funny as Daniels'.—Milton Nobles opens at the Alcazar on Nov. 14 in From Son and Fire.—Newton Beers' Lost in London co. comes to the California in January.—Joseph R. Grimer has secured the rights to William A. Brady's dramatization of She for Texas, Louisiana, Kansas and Missouri.—Emerson's Minstrel tour lasts until Dec. 10, when it is probable he may open here for the holidays.—Manager Hall could have sold the Bush twice over for the opening night of Rag Baby.—Sam Hall has departed for Portland and Victoria in the interest of Irving Bishop. He will return in time to pilot the Levick and Alsberg co. on their tour.—Florence Roberts was the recipient of a beautiful floral stand on the opening night of Jack, Wednesday.—Michel Joseph Salle, known as "French Joe, the Critic," died here recently.—H. E. (Punch) Wheeler is en route to California in advance of Newton Beers.—Carrie Clark Ward, with a company, plays The Red Fox in Eureka, Cal., Nov. 2.—I am sorry to hear of Charlotte Tittel's accident, in Virginia. In jumping from the bridge in After Dark she fell and injured her ankle.

BALTIMORE.

Last week was race week here, and as a consequence business all round was excellent. The attractions, too, were strong. At the Lyceum Salsbury's Troubadours had a series of good houses, and presented for the first time here their new play, The Humming Bird. With the possible exception of Green-Room Fun it is the best thing that this clever composer has ever done. Nellie McHenry is the bright particular star, and she seems to have taken a fresh start with the new play. Frank B. Blair was very amusing as Joseph Brass, and John Webster was effective as Honeymoon. This week, Kate Claxton will divide the week between Mary Warner and The Two Orphans. Next, Watkins' Tea Party in Catnip Tea.

Kellar closed the second week of his very successful engagement at Ford's Opera House on Saturday night with a packed house. On Monday night J. S. Clarke began a week's engagement in An Heir-at-Law and A Fair Encounter. The house was well filled, and his reception was most cordial and enthusiastic. Next, Frederick Warde.

This city kept up its reputation as the minstrels' paradise last week during the engagement of McNish, Johnson and Slavin's co. at the Holliday Street Theatre. The house was crowded nightly. A good bill was given. The Still Alarm opened to a good house on Monday night.

Mlle Oscar Gray and her dramatic dogs drew big attendance at the Academy of Music, and gave three sensational plays with fine stage accessories and effective scenery. T. H. Winnett's co. in Passion's Slave is the attraction for the current week. Next, Lost in New York.

The opening week of Forepaugh's Temple Theatre was a good one, particularly so in the matter of the attraction and the manner in which it was put on. Saints and Sinners was the bill, and it was given in a way that left little to be desired. Thomas McCabe played Jacob Fletcher in a dignified, telling way, and H. J. Melville made a sufficiently hypocritical Hoggard. Lionel Bland gave a good character performance as Lot Burden, and Lillian Chantone was womanly and charming as Letty Fletcher. Robert McWade opened with a well-filled matinee on Monday in Rip Van Winkle. Next, Only a Farmer's Daughter.

One of the most attractive variety programmes given here for a long time was that presented by Tony Pastor's co. at the Monumental Theatre last week. The sketch of the Brantfords was something new, Tom Brantford's imitations decidedly so. Musical Dale gave a new act, and the Julians in their acrobatic turn were excellent. Little Tich, however, is the most decided novelty, and his act "caught on" immensely. Not the least of the features was Tony's budget of songs. The week's business was big. This week, Reilly and Wood's Sho. Next, Kernell's Specialty co.

Sid C. France appeared at Front Street Theatre last week in Marded for Life and James Boys. The houses were appreciative and large. This week, Mme. and Augustin Neuville in the Boy Tramp. Next, True Irish Hearts.

Items: In The Mirror of the 15 the printer made me say that the Salsbury Troubadours had opened to a fair house at the Lyceum—a week too soon. He was not only wrong as to the date, but the opening house was crowded. I forgive him, however, as he was the occasion of my making a pleasant acquaintance in the person of J. W. Albaugh, Jr., the clever young manager of the Lyceum.—Bob Slavin, who has been ill at his home in this city, was operated on last week by Professor Reuling for some painful ear disease, and is now convalescing rapidly. He will be able to rejoin his troupe shortly.—The Journalists' Club will have its annual benefit at Ford's Opera House on Monday, Oct. 31 and have secured Fred. Warde in Galba as the attraction.—The Kenilworth gave its first performance this season at Concordia Opera House on Saturday night 22, and presented a double bill, which included the Serious Family and The Omnibus.—Manager Locke, of the National Opera co., announces a short season of four performances in Grand Opera and English at the Academy of Music beginning Monday evening, Nov. 14.—L. R. Phelps, manager of McNish, Johnson and Slavin's Minstrels, is a Baltimorean.—Salsbury's Troubadours gave The Humming Bird at Concordia Opera House on Sunday night for the members of Concordia Club and their friends.

LOUISVILLE.

Oliver Byron played fair engagement at Macauley's for three nights in The Inside Track. The supporting co. averages well. Haverly's Minstrels filled out the remainder of the week to very good business.

The Masonic was closed until 20, when Sweatnam, Rice and Fagan's Minstrels opened a properous three nights' season.

The Cattle King overcrowded Harris' at every performance.

The New Buck offered a very ordinary variety entertainment, which was heralded with great flourish as the Emily Soldene Burlesque co.

Minor Mention: The recent Wilbur engagement at Harris' drew over $4,000 for the week.—Katie Strauss has returned from the East.—Oliver Byron was a leading man at one of the old Louisville theatres in the days of stock companies. Time deals gently with him.—The last exhibition of The Burning of Moscow was given 22 to a very large assemblage. The venture was a big one, involving much expense, and was magnificently managed to a satisfactory conclusion.—Marc Klaw brings Effie Ellsler to Macauley's 31. He promises great things with Egypt.—Will S. Hay's latest song is becoming popular. It is called "Josephine."—J. B. Studley, who comes to Harris' this week, booms himself through his former connection with Mary Anderson. All the papers were furnished the information that she had offered him a large salary, costumes furnished, etc., in her support abroad.

BROOKLYN.

Herrmann played to crowded houses all last week at the Park Theatre. People were turned away at every performance. The few new features of his programme were received with enthusiasm, and the chestnuts applauded as of yore. Held by the Enemy drew a good audience on Monday evening. The co., although not so strong as that which interpreted the play here last season, is a good one, and the scenery and accessories were acceptable. Next week, Clara Morris.

Lagardere filled the Brooklyn Theatre every night last week. It was produced with the same cast (not a phenomenally strong one) and in the same style as at Niblo's. Allan Dare attracted fair business on Monday evening. It did not make a profound impression. Next week, Harbor Lights.

At the Grand Opera House Leonard Grover's very latest, Lost in New York, was witnessed by a series of much mystified audiences last week. While Brooklyn did not indorse the verdict of certain impressionable Western cities who are said to have enthused over the piece she acknowledged it to be entertaining, and permitted herself to be amused by it to a certain extent. Joseph Murphy in Shaun Rhue drew a good audience on Monday evening. Next week, Fantasma.

At the Academy of Music Charles Dickens is to read on Wednesday evening, and the advance sale indicates a large audience.

A Night Off pleased Criterion audiences immensely last week, and proved one of the most successful productions of the season thus far. The Kimball Comedy co. in Mam'zelle opened to good business on Monday evening.

Even standing room was at a premium at Hyde and Behman's Theatre last week, the Howard Athenæum co. being the attraction. The Night Owls came on Monday evening and drew another large audience.

Zitka was played to good business at the Standard. Lottie Church in Papeto drew a large audience on Monday evening. Next week, Henry Chanfrau.

BROOKLYN, E. D.

James O'Neill in Monte Cristo played to good houses at Lee Avenue Academy last week. Monday, 24, Hermann opened to a big house.

Ben Maginley in Inshavogue drew good houses at Proctor's Novelty last week. Monday, 24, Wilbur Opera co., to good house.

The Two Johns drew very good houses at the New People's Theatre last week. Monday, 24, Pete Baker in Chris and Lena to very good house.

Gus Hill's Specialty co. drew packed houses at the Grand last week. Monday, 24, Chanfrau in Kit; good house.

PITTSBURG.

The Carleton Opera co. did a very good business at the Grand Opera House last week. After the star the honors fell to Fanny Rice, Lillie Post, Charles Drew and Jay Taylor.

Robert Downing opened at the Bijou on last Monday evening under favorable auspices. Large and enthusiastic audience. Unfortunately on Wednesday morning a natural gas explosion occurred immediately beneath the Sixth street entrance to the house, which completely disarranged that once handsome passageway. The accident put a complete damper upon business for the remainder of the week. Erminie is being sung this week. Kiralfy's Black Crook follows.

The Sheffer and Blakely Vaudeville co. is one of the best variety combs. that has been here thus far this season, and it—deservedly—did a very large business at the Academy.

At Harris' surging crowds were nightly seen clamoring for admittance all eager to see Frank I. Frayne do his shooting act.

Items: The Hanlons are very mad at Messrs. Gulick and Shwab, with whom they claim they had Fantasma booked for the present week at the Bijou, although they could not produce the contract. The matter was brought into coort by the Hanlons asking an injunction restraining Gulick and Shwab from playing Erminie this week. The court decided in favor of the local managers. The managers of the Grand Opera House advertise their house as the only one in the city on the ground floor. Would it not be well for the managers of the London to advertise the house as the only one in the city beneath the ground floor. The London is in the basement of the Opera House.—Manager Chalet is about again looking as chipper as ever.—The National Opera co. will sing at the Grand Opera House Nov. 17-19.

ALABAMA.

MOBILE.

Mobile Theatre: Florence J. Bindley 14-15; very poor business. Followed MacCollin's Opera co. too closely. Professor Bristol's Horse Show 17, week. Wonderful, and of its kind the best that ever visited us. Fine crowds nightly.

DECATUR.

Institute Hall (R. P. Baker, manager): Daniel Kelly's Shadow Detective co. 20; big business.

Items: All the stock in the $30,000 Opera House to be built in Old Decatur has been taken, and the co. organized with a capital of $50,000 to build a Grand Opera House in New Decatur, have sold out to Manager P. P. O'Brien, of Birmingham, and the Decatur Land Co. have entered into a contract with him to build a $100,000 house. The building will be 100 feet front by 140 feet deep, and will be the handsomest structure of its kind in the South. Work will begin at once.

ARKANSAS.

FORT SMITH.

Grand Opera House (John T. Park, manager): The Two Old Cronies furnished an evening of genuine amusement to a large audience 14. Wills and Henshaw are a good team, and have ample scope for their varied talents in this musical hodge-podge. Co. good. McIntyre and Heath Minstrels had a large house 15. Performance contains little of its former excellence. John F. Ward in The Doctor 17-19; fair business only. This is a good co. and deserves a better play. The Star plays a minor character which is in no way concerned in the development of the plot, and affords him small opportunity.

Items: The Mirror is on sale at Phillips' bookstore and post-office news stand.—John F. Ward has a new play in rehearsal. I would suggest one improvement to the admirable performance of the Old Cronies, viz., a little less swearing on the Professor's part in the first act; it is not funny and rather jars on a refined audience.

FAYETTEVILLE.

Arena: S. H. Barrett's Circus 11. Large crowds. performance good. Menagerie in good condition. Jo-Jo, the dog-faced boy, slightly eclipses Darwin's theory. Only one bad feature—too much gaming allowed on the grounds; fleecing the unsuspecting and leaving them in an embarrassed condition financially.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Two Old Cronies was a most pleasing performance 15; fair house. McIntyre and Heath's Minstrels 18 19. Crowded house first performance, light second. J. F. Ward as Higgins in The Doctor gave two splendid performances 20-1. Fair business. Ward was particularly well received.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Lizzie Evans in Our Angel 17 and matinee 18. Fogg's Ferry 18; good houses. Our Angel well received. Miss Evans shows improvement. Steve Corey was entertaining. Hon. J. G Carlisle and party occupied a box box at each performance. McIntyre and Heath's Minstrels 20; medium business.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Hoyt's Rag Baby did a phenomenal business week of 10, people being turned away at every performance. While Charley Reed and Georgie Parker were especially good as Old Sport and Venus, the entire co. gave universal satisfaction. Tin Soldier 24, Osbourne and Stockwell 31, Neil Burgess Nov. 7.

Arena: Robinson's Circus did a big business 10, but owing to rain didn't do as well 11.

SAN JOSE.

California Theatre (C. J. Martin, manager): Frank Mayo appeared in Nordeck and The Royal Guard 10-11 to very good business. The support was all that could be desired, and the costuming worthy of especial notice.

STOCKTON.

Avon Theatre: Frank Mayo and co. appeared 12 in Nordeck; 13 in The Royal Guard. Good and well-pleased audiences.

COLORADO.

DENVER.

W. J. Scanlan opened in Shane-na-Lawn 17, and thoroughly satisfied the crowded house as to his ability to delineate Irish character parts to perfection. His own compositions were sung very sweetly and animatedly, the famous "Peek-a-Boo" particularly so. Mr. Scanlan's co. is capable. The bill is now The Irish Minstrel. Maggie Mitchell week of 24.

McKee Rankin's property, The Danites, was recently brought out at Keiller's Musee, and the owner wasn't associated with the presentations either. Maybe permission was obtained, but if not it doesn't speak well of the new concern in allowing stolen property to have a showing upon their stage. The house is neat and cosy, and should be devoted to more meritorious work than has thus far characterized its career. But the prices are cheap, and necessarily cheap talent must be employed. R. E. French is at the head of the co., which has been at the Musee since it opened, and the plays presented have been as follows: Montezuma, which had a Monte Cristo flavor; Lost Ranch, A Noble Heroine, Oregon, The Danites and now Camille is being done, with Josie Crocker as the consumptive. The museum possesses many interesting features. The houses are good. It may be well to say that David Keiller, of Kansas City, is proprietor of the establishment, and John Corday resident manager.

Small Talk: The famous variety resort, known as the Palace, announces that besides its constellation of stars, William Mason's version of Joshua Whitcomb can be seen every night at 8:30, with Mason as Uncle Josh. It further announces that special permission has been obtained from Denman Thompson.—There's a scheme on foot to hold a mammoth musical festival in Denver next June. Gilmore's band will be here, and negotiations with prominent singers are in progress, it is said. The tremendous success of the Seventh Regiment band concert instigated the movement.—Since my last, Barrett's Circus has exhibited twice to large crowds, especially at night.—Mme. Modjeska was entertained at dinner by Mrs. McCrea, a society leader, during her stay here. Denver is one of madam's best stands.—W. D. Mann, for some time with the Rock Island Road, as general agent in Denver, has accepted the position of assistant-general ticket and passenger agent of the Chicago, Kansas and Nebraska Road, with headquarters at Topeka. Mr. Mann has any number of friends in the profession, and I mention the change so that they'll know where to find him hereafter.—J. N. Halligan, of old California Hall fame, has opened a new vaudeville on Holliday street, between Seventeenth and Eighteenth.

LEADVILLE.

Opera House: W. J. Scanlan played Shane-na-Lawn 13-14 and The Irish Minstrel 15. Large and appreciative audiences.

Personal: Manager Cragg has returned from an extended Eastern trip much improved in health.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House: Mlle. Rhea, with able support, presented the comedy Fairy Fingers before highly delighted audiences 21 and matinee 22. Much was due the smooth, unforced acting of Edward Bell. As Camille, Mlle. Rhea, without enlarging upon distressing incidents, won full sympathy of audience 22. Financially this eclipsed all her former engagements in this city. Dominie's Daughter, under the auspices of the "Grays" 27.

Hyperion Theatre (G. B. Bunnell, manager), Lights of London 28-29. Mrs. Scott Siddons 31.

Bunnell's Opera House: The Boy Tramps, a highly farcical comedy, drew crowded houses 20 22.

People's Theatre: Callen, Haley and Callen's Majestics passed a deservedly prosperous week catering to lovers of variety 17-22.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Under the Gaslight was presented first half of week to poor business. Remainder of week business large and deservedly so, Lilian Olcott in Theodora being the attraction. The scenery and costumes were magnificent. Much interest was taken in Miss Olcott, as it was here she made her debut. Levy, assisted by Colt's Band and the Temple Quartette, gave an enjoyable Sunday concert 23. House was packed.

Item: W. H. Dumont, who has been connected with Proctor's Brooklyn Theatre, has been transferred to the Hartford house, where he will attend to the billing and litho work.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Lights o' London 17-18; good house. Charles T. Parsloe, and his excellent co. of comedians in A Grass Widow, drew small house 19; but what it lacked in number it made up with enthusiasm. Finest comedy ever seen here. Roars of laughter from rise to fall of curtain. Lilian Olcott 28-9.

Theatre Belknap: The Agnes Wallace-Villa co. first half of last week, presenting a repertoire of some seven different pieces. The ever welcome Chanfrau last half of week to good business. Jennie Calef opened 24 to good house. Gus Hill's co. 27-9.

Items. Manager A. B. Anderson, of the Chanfrau co., kindly tendered two of the lower boxes on the opening night of Kit to his Honor the Mayor and family and the Elks. Both boxes were handsomely dressed with bunting. It is whispered that Manager Andrews and Mr. Chanfrau, are to shortly take their degree here and become Elks.—D. C. Bangs, treasurer of the Chanfrau co., resigned here.—Manager Belknap has added a new interior scene which is handsome and adds greatly to the appearance of the stage.—L. M. Rich, late with the Newton Beers Lost in London co., has closed a successful week at the Parlor. The music he produces from the little Palatine is wonderful.

NEW BRITAIN.

Opera House (John Hanna, manager): C. T. Parsloe in Grass Widow 17; light house. Michael Strogoff 18; immense house and good performance.

WINSTED.

Opera House (J. E. Spaulding, manager); Michael Strogoff 17; good business. Co. above the average.

MERIDEN.

Opera House (T. H. Delevan, manager): Charles T. Parsloe presented A Grass Widow 17. The piece was well received. Good house. The Levy Operatic Concert co. gave a very enjoyable entertainment.

WATERBURY.

Jacques Opera House: Chanfrau and co. in Kit 18; large audience; very well pleased. The favorite Mlle. Rhea in Fairy Fingers 20, attracted a large and fashionable audience. Mlle. Rhea never acted better. The co. is a good one and the display of Parisian costumes was elegant. Charles T. Parsloe and co. in A Grass Widow 18. A good entertainment to only a fair sized house. Parsloe as Wun Lung made a decided hit.

WILLIMANTIC.

Opera House (S. F. Loomer manager): Daly's Upside Down 17; fair house.

NEW LONDON.

New London Opera House (J. A. Wilkinson, manager): Arizona Joe 18-20; rather light. Under the Gaslight 20-2; fair.

Lawrence Opera House (T. H. Delevan, manager): Chanfrau, in Kit, 17; light. Lights o' London, 19; deserved better patronage. Levy Operatic Concert co. 21; fair. Hicks-Sawyer Minstrels 22; fair. Starr's Opera co. 24, week.

DAKOTA.

WATERTOWN.

The new two-story Grand Armory Opera House is 130 feet deep by 50 in width. Thirty feet of front, however, is used for entrance, with offices and ticket-box on sides; also passageway to gallery. Seating capacity, lower floor, 700; gallery, 300. Scenery painted by our home artist, John Sanyard, Sr., and is very fine.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Sadie Hasson in Nobody's Claim played to big houses 17, week. Under the Gaslight opened the week 24 to large and well-pleased audience.

Grand Opera House (Jesse H. Baylis, manager): The Little Tycoon, 21-2, did a paying business, the matinee as being especially well attended. McN., J. and S. Minstrels proved a drawing card 24, showing to very large audiences. Moore-Vivian 28-9.

Item: Among the many new scenes just completed at the Academy is a new interior, which is especially worthy of mention. Manager Soulier used it for the first time 24.

DISTRICT OF COLUMBIA.

WASHINGTON.

Kate Castleton's Crazy Patch drew fair houses at Albaugh's last week. This week Salsbury's Troubadours in the Humming Bird. Next, Kate Claxton.

Frederick Warde did a good business at the National in a round of his plays. The Knights of Pythias attended in a body on the opening night and presented him with a floral offering. They feasted him later in the week. Pretty Eugenia Blair renewed the pleasing impression made on former visits. Mrs. McKee Rankin in The Golden Giant this week. Next, E. H. Sothern in The Highest Bidder.

The Winnett co. in Passion's Slave drew well at Harris' Bijou. This week, Nobody's Claim. Next, P. F. Baker.

The Rentz-Santley co. will produce Adam and Eve and Tob-Bogganing this week at Kernan's.

Items: Anna Warren Story is to have charge of the elocution and dramatic department of the National Conservatory of Music to be opened in this city next month under the management of Professor R. C. Bernays.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): Ezra Kendall 17-19; standing room only. The three nights and matinee netted over $3,000. MacCollin Opera co., 20-22, drew full houses. This co. is a good one. The leading voices are well chosen and the chorus exceptionally strong.

MACON.

Academy of Music (H. Horne manager): Thomas W. Keene, supported by an excellent co., presented Julius Cæsar 19; large and attentive audience. The play was presented without costume, as their entire baggage was detained in Atlanta, owing to the Cleveland demonstration. Marc Antony wore a borrowed wig, sack-coat and light high-water trousers. Brutus looked like a mechanic just from the shop. Cassius was conspicuous by his watch-chain and absence of hair. Cæsar was attired in a light suit, four button cutaway, and a two-inch standing collar. His career was ended by the free use of table-knives. The ladies—well, it would take Frou-Frou to describe their costumes.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Baird's Minstrels played to only a fair house 20; but the performance was excellent and as a consequence the audience well pleased. Large house second night.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Thomas W. Keene and co. opened 20 for three nights and a matinee. Hamlet was presented first night. Best house the theatre has held this season. But that was expected, for Keene is a favorite here. Joseph Wheelock, as the Ghost, received great favor. MacCollin Opera co. 26-9.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Devil's Auction 15. Continues to please with each visit. The first minstrel performance of the season was given by the Sweatnam, Rice and Fagan troupe 18. The performance opened with a grand musical festival, introducing the French Grenadier Military Band. Earnest Grove gave an exhibition with a baton which was very good. In the second part Messrs. Sweatnam, Rice and Fagan were introduced, and as end men Sweatnam and Rice have few equals. Their funny sayings, songs and queer antics kept the audience convulsed. The specialties introduced in the second-part were equal to any anything ever seen in Springfield. The dancing and marching were especially good. The house was well filled to see the presentation of Little Nugget by Sisson and Cawthorne's co. 20. There are many features of originality about the play, and it touches the comic side of the theatre-goer. The audience seemed to enjoy the performance hugely. Murray and Murphy 21, two very clever comedians, who appeared in Our Irish Visitors. Furious and fast the fun flew throughout the entire evening. The play was written to amuse and it accomplishes its object. One of the brightest faces seen on our boards this season was that of Marie Day as Dorothy.

JOLIET.

Opera House (R. L. Allen, manager): Sisson and Cawthorn's Little Nugget Comedy co. 17; small house. The writer was informed that Josie Sisson, who usually takes the part of Little Nugget, was ill in Chicago.

AURORA.

Coulter Opera House (Northam and Beaupre, managers): Alden Benedict presented Monte Cristo 17; good business. Frances Bishop, 18-19, had packed houses. Muggs' Landing and Gyp, her new play, were presented. The latter is really a better play than Muggs' Landing. The Bishops did something over $450 in the two nights. Patti Rosa 31. Human Nature comes Nov. 2, followed by Keep it Dark 4. Irene Worrell-Holston 7, week, and The White Slave 19.

PEORIA.

The Grand (Lem H. Wiley, manager): George C. Miln 18 19; light houses. Jarbeau in Starlight 20-1; large audiences. Jarbeau's song, "Where are you going, my pretty maid?" and also her topical song of local hits and witticisms, were repeatedly encored. Will S. Rising, of this co., is a great favorite here, having made friends when here with the Little Tycoon party last season. C. E. Vernon in Shamus O'Brien 28 Keep it Dark 29, Alone in London 31-Nov. 1.

Squib: In the second act of Starlight was seen the richest stage setting ever put on here. The ladies of the co. were all in elegant full evening dress in this act.

QUINCY.

Opera House (Dr. P. A. Marks, manager): The Little Nugget co. was greeted by a good audience 21 and gave a very satisfactory entertainment. Cold Day 20, Held by the Enemy Nov. 5, C. Erin Verner in Shamus O'Brien 7, Murray and Murphy 10, W. J. Scanlan 19, Modjeska 31.

ROCKFORD.

Opera House (C. C. Jones, manager): Cora Tanner in Alone in London was greeted by a large house 18. C. G. Craig rendered excellent support. The scenic effects were realistic. Lillian Lewis presented The New Magdalen, L'Article 47 and An Unequal Match 20-22. Benefit Daughters of Rebecca. Small house.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Beatrice Lieb and a good all round co. in Howard P. Taylor's comedy drama, Infatuation, 21. A most pleasing performance and deserving of much larger patronage.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Beatrice Lieb in Infatuation 20; good business. This co. as a whole was the best ever seen here. Audience so well pleased that a delegation of leading citizens called on Miss Lieb and requested Mr. Graham, her manager to make a return date. Of praise of the performance there was no end.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Argonauts 15; poor business. Little Nugget 18; large and delighted audience. Jarbeau 19; fair but well pleased audience.

INDIANA.

INDIANAPOLIS.

The Museum was the only theatre open during week of 17. Gotthold's Uncle Tom co. drew the usual big houses that an Uncle Tom show always draws.

Elbow Shots: George A. Dickson has gone to New York on theatrical business. Rehearsals for the Elks

Minstrels have gained such a name for them that each participant is assured of a professional engagement.—Professor Morris, the dog-show fiend, reports that he was waylaid and robbed of a valuable diamond in Nashville during the Presidential demonstration.—E. R. Jack, last season with Mrs. D. P. Bowers, is in the city.—R. C. Brinkley will manage the newly organized Tennessee Minstrels of thirty colored stars and comedians. The Northern tour will open at Evansville 30 and continue through Illinois and East.—Under the Lash at the Museum week of 24.

ANDERSON.

Doxey Music Hall (T. B. Harrison, manager): T. J. Farron in his laughable comedy, Soap Bubble, 18; good audience and good satisfaction. Muggs' Landing 27; Effie Ellsler Nov. 8.

MARION.

Sweetser Opera House (E. L. Kinneman, manager): The Soap Bubble co. played to a large audience 17; good satisfaction.

FORT WAYNE.

Masonic Temple (J. H Simonson, manager: I regret to announce an unprofitable business for the Dunlap Opera co., which presented The Black Hussar 20.

Academy of Music (Cook and Thompson, managers): Josephine Cameron, three nights engagement, opened 20. An artistic, though I cannot say financial, success.

LOGANSPORT.

Opera House (William Dolan, manager): On the Rio Grande 18; very light house.

RICHMOND.

Phillips Opera House (J. H. Dobbins, manager): T. J. Farron in Soap Bubble did a good business 10. Silver King 20; large house.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Sweatnam, Rice and Fagan's Minstrels 19; one of the largest houses of the season; standing-room only. The co. gave good satisfaction and their return date is looked forward to with interest Murray and Murphy 20; audience in convulsions from beginning to end.

CRAWFORDSVILLE.

Music Hall: On the Rio Grande 19; small but delighted audience. A good co. A Cold Day 20; fair audience. Box of Cash 21; ditto; well pleased. Hyde's Specialty party Nov. 9; Ten Nights in a Bar-room 11; Jennie Yeamans 16.

VINCENNES.

Green's Opera House (Frank Green, manager): Business at this place since the opening of the season has not been flattering, but there are evidences of better things during the coming month. N. S. Wood presented Waifs of New York 19-20 to business which probably paid expenses. The scenic effects in Waifs were very striking, in the main being remarkably realistic. Oliver Byron presented Inside Track 20; fair business.

Item: Music Hall Garden has been transformed into a Winter resort, and attractions will be on the boards every week.

VALPARAISO.

Grand Opera House (A. F. Heineman, manager): W. H. Bishop's Muggs' Landing co 17; large business. Carner-Shepard co. 19-22; standing-room only.

EVANSVILLE.

Opera House (I. J. Groves, manager): Gilbert, Donnelly and Girard in Natural Gas 15, were greeted by a large house and presented one of the best skits ever seen here. Haverly's Minstrels 19; good house. Oliver Byron in Inside Track had a fair house 20, and play gave general satisfaction.

Ice Palace: This house was reopened for the Winter by Charles A. Loder in Hilarity 20. Good house. The performance was first class.

MADISON.

Grand Opera House (Rea and Shaugnessy, managers): The Gilbert Comedy co. delighted large audiences week of 17. The grand K. P. band, and superior orchestra are especial attractions. Bishop's Muggs' Landing Nov 1.

IOWA.

KEOKUK.

Opera House (D. R. Craig, manager): There has been a considerable dropping off in the amusement business here of late The season opened up admirably and gave promise of being financially successful, but the past few engagements have been unremunerative. The Florences came 14 in Our Governor, and their business was far below that done by them on the occasion of their visit here last season. Katie Putnam came 17 in Erma the Elf to only fair business. It is difficult to account for the falling off in patronage. There is no dissatisfaction with the management, the attractions are as good as our neighboring cities are securing, and nothing is left undone to work up business. Amusement goers appear to be in an apathetic condition, and it will be necessary to give them something special to arouse them. Alone in London, with Cora Tanner in the leading role, comes Nov. 2 and the McGibeny Musicians 9.

Arena: The United States Circus, a ten-cent tent show, announced to appear here 17-18, "busted" at Des Moines.

Wed: Harry Mohn and Birdie Talbot (Grace Colton) came to this city and were married 18 at the home of the bride's mother. The groom has a school of trained dogs, while the bride does a flying trapeze act.

Personal: Mary Timberman, of this city, is with the Marie Prescott co., and Mort McKim, formerly of the Opera House staff, is with Lillian Lewis.

OSKALOOSA.

Masonic Opera House (G N. Beechler, manager): Katie Putnam, in Erma the Elf, drew a large audience 20.

SIOUX CITY.

Academy of Music (W. I. Buchanan, manager): One of the largest audiences of the season, composed of the best people in the city, greeted Modjeska in As You Like It 19. The manner in which she was received proves that our people appreciate a dramatic excellence when they see it.

FORT MADISON.

Bennett Opera House: Katie Putnam, with good support, in Erma the Elf 18. Excellent performance.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo manager): Beach and Bowers' Minstrels won great applause from a crowded house 19.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor). Maggie Mitchell in Pearl of Savoy 15: packed house. A fashionable crush greeted Modjeska in Mary Stuart 18. Splendid performance.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers); Gus Williams in Keppler's Fortunes 15; good house. Mr. Williams as Keppler and Frank Girard as Dunc. Melson, the sport, deserve particular mention. McGibeny Family 27-9.

KANSAS.

TOPEKA.

Crawford's Opera House: Madame Modjeska, supported by that manly and painstaking leading man, William Harris, and a most excellent cast otherwise, in Mary Stuart 14. One of the largest and most fashionable audiences of the season. Modjeska is a favorite here, and her engagement is always regarded as a society event, calling for an overflowing full-dress house. Evangeline 17: enormous house. Alice Butler, as Evangeline, acted in fascinating style. Her singing was very good, especially the prison song, and duets with Gabriel. The Gabriel of Anna Boyd was the best performance of that character that I have ever seen, not excepting Eliza Weathersby's. Miss Boyd has a magnificent form, outrivaling Pauline Markham's in her best days, and is a most excellent dancer and pleasing vocalist. Her voice is sweet and well trained, and she has, moreover, that rarity among singers, a clear and perfect enunciation, making it possible for the audience to catch and remember the words of the songs, which adds not a little to the pleasure of listening to her. Her "Laughing Eyes of Blue," and her topical song, "I Like It," were received with ovations. The costumes were really new, those of Miss Boyd in particular being marvels of beauty. The Hanlons' Voyage en Suisse, 19 and 20; good houses. The entertainment has been improved since it was seen here before.

Typographical Errata: The genial disciple of B. Franklin who set up my last two letters, in his desire to exemplify practical economy in his own life, has by a species of legerdemain well known to typos, but inexplicable to the uninitiated, picked the wrong "fat" line off his "galley" and thus transferred all Mr. Crawford's attractions to his rival's house. I beg to assure Mr. Crawford publicly, as I have already done privately, that this was no fault of mine, and in no way a reprisal on my part for his lack of courtesies to MIRROR credentials of which I might have accused him for the past two years or more.

FORT SCOTT.

Opera House (W. P. Patterson, manager): John F. Ward gave The Doctor to light business 15. Too many attractions same week. Performance good The New York Ideal Opera co. gave us our first peep at Ruddygore 20. They presented it in as good style as ten ordinary singers could be expected to do. Adelaide Randall Opera co. 28; Michael Strogoff 31; Jennie Yeamans Nov. 3; Evangeline 4; Cold Day 8.

LEAVENWORTH.

Opera House: Modjeska in As You Like It 15; big business. Nat C. Goodwin in Lend Me Five Shillings and Turned Up 17: good house. Evangeline 18; fine production; big house.

LAWRENCE.

Opera House (J. D. Bowersock, proprietor): The Hanlons drew a large house 18 and were warmly greeted. En Suisse is full of absurdities, and throughout the "execution" was like clock work. Audience seldom relieved from laughter at the absurd complications. The *Journal* spoke very uncomplimentary of this performance, notwithstanding the fact that it was one of the best entertainments of the kind that ever visited our city. Agnes Herndon played to very light business 20. The Commercial Tourist's Bride is indeed a good comedy, being well handled throughout. Deserved much, very much, better patronage.

University Hall: Our musical season was formally opened 18, by Professor E. B. Perry, of Boston, and Professor P. D. Aldrich, formerly of Boston, but now of our city. Large audience, parquette and balcony being packed; standing-room being at a premium. The programme included classical selections and some of the finer modern productions, ranging all the way from Beethoven through Chopin to Liszt. Each selection was prefaced by a few appropriate remarks in regard to the history of the composer and the character of the selection. Mr. Perry showed a thorough comprehension of the spirit of his selections, and succeeded, by his brilliant playing, in communicating that spirit to his audience. Mr. Aldrich's fine baritone voice was equally effective in Beethoven as in the fine Norwegian song he rendered. The audience was thoroughly appreciative, and dispersed with the hope that this first concert was but a foretaste of a brilliant musical season.

OTTAWA.

Opera House (Samuel Smith, manager): Halladay's Colored Minstrels gave a very pleasing entertainment 14; fair business. Agnes Herndon, in The Tourist's Bride, entertained a large audience 19. Decidedly the best entertainment we have had this season.

ATCHISON.

Price's Opera House (E. L. Murling, manager): The Hanlons Le Voyage en Suisse 17; Nat C. Goodwin in his new play Turned Up was greeted by a large and fashionable audience 18; Evangeline 19; good house. Performance excellent. The scenery, costumes and general stage effects were superb.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager): Agnes Herndon in Married, Not Mated 17. Splendid performance before large house. Expressions of delight heard on all sides.

KENTUCKY.

OWENSBORO.

Opera House (R. M. Conway, manager): Charles A. Loder's Hilarity co. 18-19; small houses.

MAINE.

PORTLAND.

Theatre: Good-sized audiences greeted the Redmund-Barry co. in Rene 17-18. The co. includes the Ronaldos and the Cecelia Quartette, and with the exception of Miss Sprague, whose Gabrielle was cold and senseless, the performance was enjoyable and thoroughly meritorious. A. M. Palmer's co. gave us Jim the Penman 21-2 at advanced prices and to houses testing capacity of theatre. The co. is a powerful one. The climaxes are superbly worked. George Edgar, Wright Huntington, Harry Eytinge and Louis Baker were all worthy of especial praise, and May Brookyn deserved the ovation she received for her exquisite rendition of Mrs. Ralston. Finest drama ever produced here

Park Garden: Manager Knowlton's policy must undergo a decided change if he wishes to make a success of this place. The bill last week was scarcely adapted to his patrons. Houses small and unappreciative. The interior decorations and general aspect of the new resort are decidedly attractive.

Items: The treasurer of the Jim the Penman co. is decidedly courteous, and his attentions to your correspondent were thoroughly appreciated.—Frank Torrance, of the Redmund-Barry co.—and a jolly good fellow, too—wishes to be remembered to THE MIRROR folks.—Wright Huntington made a big hit as Louis Percival in Jim the Penman, and shared the honors with May Brookyn, whose Mrs. Ralston was cleverly conceived and superbly rendered.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W Williamson, manager): Kate Claxton in Two Orphans 22; immense audience; receipts $650.

MASSACHUSETTS.

WORCESTER.

Theatre (Charles Wilkinson, manager): James Connor Roach, under the management of J. M. Hill, produced for the first time his Irish-American drama of Dan Darcy. The New York critics present pronounced it a very smooth and clever performance for a first-night. The audience were quite enthusiastic and appeared to applaud in the correct places. Mr. Hill is in love with the play, and predicts its ultimate success The Streets of New York, with George Boniface as Tom Badger, filled the last three nights of the week to good business. Jim the Penman, 27 9; Munroe and Rice, 31-Nov. 1; Alice Harrison, 2-3; Hermann, 4-5; John Proctor, 7; Lights o' London, 10-12. C. T. Parsloe in A Grass Widow 14-16.

Banquet: The Washington Club tendered Mr. Roach a banquet at their rooms. Mr. Hill gave the star, co. and the press representatives a banquet at the Bay State House after the first night.

Personal: Mrs. Ettie Henderson, the well known dramatic writer and wife of Manager William Henderson, of Jersey City, is the guest of Manager Wilkinson. Mrs. Henderson is a cousin of Mrs. Wilkinson.

Mention: The Worcester Excursion Car Co. have seven of their thirty cars in use by the profession. Mr. Gore, the agent, is an old newspaper man, is well known. He is corresponding now for the lease of two more cars

HOLYOKE.

Opera House (Chase Brothers, managers): A three-act excursion into the realms of Momus is a fitting explanation of the Dalys' Upside Down. Daniel has the "fat" part and very cleverly handles his role. The support was good, especially Grace Sherwood. Marion Fiske and Livingstone and Phillips. The house was large. Poor co. presented Michael Strogoff 21, large house. Punch Robertson as the English correspondent and Esther Lyons as Nadia Fedor were, with perhaps one or two exceptions, the only competent people in the cast. Lester and Allen's Early Birds came 22 to a much smaller house than the merits of the co. deserved. Annie Hart made a big hit with her popular songs, and the burlesque on She was very clever for an afterpiece.

Items: Thomas A Daly's charming wife, Lizzie Derious, was very ill here 18, and appeared in opposition to her doctor's orders.—Wonder if the Daly boys remember their week's engagement at the Rink several years ago?—Grace Sherwood, formerly with Storm-Beaten, is, I am glad to see, doing well with the Dalys. The original Marion Fiske is also a member, and her "maiden lady" is a very clever bit.—Your correspondent attended a matinee performance of the Floy Crowell co. in Springfield 22, and spent a very pleasant afternoon with Miss Crowell and C. Ed. Dudley. I am very happy to note the continued improvement of this bright little lady. Of Ed. Dudley I will say nothing. He knows what I think of him as a comedian. Well, it is out, so print it.—Met the Springfield correspondent, Harry Smith, 22. He commenced to talk MIRROR and I nearly lost my train.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Floy Crowell made her second appearance 17, week, presenting Jess, Cast Adrift, Little Tatters, Spider's Web, Wild Cat and Molly Bawn. Large houses. This certainly has the charm of novelty Annie Pixley 31. Rauch 10, Nov. 7; Kiralfy's Lagardere 8.

Musee: Gingersnaps played a moderately successful return engagement 17, week, the most meritorious feature of the performance being the remarkably good work of Flossie Edwards, a mere child. Her imitation of a serio-comic wrestling with 'White Wings' alone would entitle her to the appellation on the bills—"The Revelation." This week: John E. Ince's co. in Fun in a Boarding School. Next, Three Comets Specialty co.

Stage Skimmings: I should have known that Manager Owen Ferree was in town last week, had I not met him upon the street, by the excellent press notices of Rhea in the local papers.—This is the roster of the John E. Ince Fun in a Boarding School co.: John E. Ince, J. L. Prince, Richard Coleman (formerly with Charles Atkinson, Lillie Burnham, Emma Jones, Etta Bragden and Zephie Dinsmore (formerly with Boston Ideals)—Frank R. Jackson is agent and D. M. Drake, manager.—Theodore Thomas' orchestra with Rafael Joseffy as soloist, is announced at the City Hall 31.—Messmates, one of George H. Baker's latest efforts, will follow the production of Caste by the Casino Amateur society.—The Gingersnaps co. closed their season here 22, owing to a change of policy by Manager Dunn, a reorganization will be effected at Boston, and a brass band hereafter accompany the combination.—THE MIRROR has been placed on file at Taylor's Music Store and at Fiske's Casino.—Cast Adrift was given its second presentation by the Floy Crowell co. here last week. It is a sensational drama of London life, in five acts, and is from the pen of E. T. Sullivan—a Lowell newspaper man—who has lately joined the co. Was, indeed, favored last week, receiving a pleasant call on Saturday from Sidney Chidley and A. C. Aiston, the Holyoke correspondent of THE MIRROR.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Levy Operatic Concert co. appeared 17 before a very small audience. A pleasing entertainment, for all the selections were popular. Quite a number of the plays which have been here this season have been through a boiling down process in order to do away with scenery and mechanical effects. The Kindergarden, which attracted a small audience 18, has suffered the worst. The co., too, is inferior to the one of last season. Lights o'London 21-2, by the best co. since the original was here four years ago. Small house the first night; good second A concert, 23, by Taunton talent to poor business. It was managed by B. A. Black, an ex member of one of Stetson's Opera cos. John S. Moulton's Dramatic co. 24, week.

Central Musee This place still keeps afloat, but I fail to see how it pays expenses, for the attendance is by no means large.

Items: Mase Edwards tells me that he will ever book a concert co. through New England again.—Charles Patterson and Maude Lewis, the Squire Armytage and Snakespeare of the Lights o' London, joined the co. during the week.—I am indebted to Joseph Mitchell, the excellent Philosopher Jack of the co., for courtesies.—Duncan Balfour, stage manager of the Academy, jumped into a vessel of boiling water 19, badly scalding both feet, while trying to shut off a burst steampipe.

NEW BEDFORD.

Opera House (John S. Moulton, manager): The Helene Adell co. did a good business all last week at low prices.

New People's Theatre (William E. White, manager): Jennie Calef, with a fair support, did only fair business last week, being a new attraction in this place. The Weston Brothers in The Way of the World opened 24 for week.

Twinklings: Manager Bancroft has called a meeting of those interested to talk over the advisability of forming a lodge of Elks.—Eagle of the Hills, Crawling Luke and Colorado Al., belonging to the Colorado Joe comb., are resting across the river in Fairhaven, waiting a call from their agent, now in Connecticut. They are jolly fellows and have made lots of friends in the village.—The new People's Theatre is already much improved in appearance—a promise of what is to follow.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Atkinson and Cook's comb. had a fair week's business, ending 22. Annie Louise Ames, the new leading lady, is bright and attractive, and Thomas E. Shea was easy, handsome and earnest in his several roles.

Music Hall (A. V. Partridge, proprietor): Annie Pixley had the usual large house 20. Duncan Clarke's Monster comb., consisting of seven people, gave a vile performance to empty benches 21.

Items: W. H. Southard joined Josephine Cameron at Fort Wayne, Ind., 20.—Dick Quinn is now a member of McNish, Johnson and Slavin's Minstrels.

LYNN.

Music Hall (James F. Rock, manager): Shadows of a Great City 17-18; poor business. Annie Pixley in The Deacon's Daughter 19; good house. Hicks Sawyer Minstrels 21; empty benches.

Items: Jennie Calef had date of 22, but cancelled at two days' notice. Saturday night is one of the best here, and Manager Rock is justly indignant.—Manager Fulford, in speaking of this Eastern country, said: "It is a good theatrical country, but a hard one to travel in, as everything is so tied up with law"—which I can fully endorse.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Jim the Penman 8; large business. Both play and co. are by all odds the best that has visited us this season. With such people as George Edgar, Wright Huntington, Harry Eytinge and May Brookyn in the cast, to individualize is useless. Suffice to say all were excellent and the performance gave unbounded satisfaction. The Kindergarden had a fair house 22.

TAUNTON.

Music Hall (A. B. White, proprietor): The Musical Festival, 19-21, was a grand success. Mme. Valda, the leading soprano, is one of the finest singers ever heard here. Gertrude Edwards was most cordially received She has a very strong contralto voice. D. M. Babcock and Wilber Gunn received many favorable notices for their exceptionally good work. The large chorus, under direction of Carl Zerahn, did its work nicely.

Items: Mlle. Van Buren is spending a few days with friends in this city.—The benefit given the family of the late James Pell netted $150.

TURNERS FALLS.

Opera House: Mora opened 17 to very large business, and continued through the week in repertoire. On Saturday Dad's Girl was presented for the first time by this co.; packed house, star scoring an electric success. The play is wonderfully well cast, each part receiving a careful and studious presentation. I understand she has secured the exclusive Eastern rights for production of Dad's Girl from Mr. Swartz, the owner and author, and will make it a feature.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Frank Jones in Si Perkins did a good business 18. James Connor Roach presented his new play, Dan Darcy, 20. Not very large but well-pleased audience Judging from its reception here, the piece will be a popular success. Lizzie May Ulmer made a hit as Jennie Dean. Charles A. Gardner was well liked in Karl the Peddler 22; business moderate.

BROCKTON.

City Theatre (W. W. Cross, manager): John S. Moulton's Dramatic Co. appeared week of 17 in a repertoire consisting of The Ticket-of-Leave Man, Lancashire Lass, Little Sunshine, Lost in London, Our Boys and The Duke's Daughter. Good business. Messrs. Charles D. Herman, Jay Hunt and Miss Baron scored successes.

HAVERHILL.

Academy of Music (James F. West, manager): Bennett and Moulton Opera co. week of 17; eight packed houses. Co. the best of any low-priced that has yet played here. Shadows of a Great City 31-Nov. 1.

NEWBURYPORT.

City Hall: Hicks-Sawyer Minstrels 20; good business, first-part excellent.

LAWRENCE.

Opera House (A. L. Grant, manager): Jim the Penman 17; large and fashionable audience Co. very fine, especially George Edgar as James Ralston and May Brookyn as Nina. Shadows of a Great City 19-20 drew two of the largest houses of the season. Co. good. Annie Ward Tiffany as Biddy Ronan is the life of the piece. Scenery fine.

CHELSEA.

Academy of Music (James B. Field, manager): Si Perkins was presented by Frank Jones 20, and drew a good house The auditors seemed perfectly satisfied, and the management must have been, as money was made. Mr. Jones' support compares favorably with the average road co. of its ilk.

MICHIGAN.

DETROIT.

Arthur Rehan's splendid co. gave us a very enjoyable week at White's Grand Opera House in Love in Harness, which ran three nights and matinee, and Nancy and co. remainder of the engagement. All well attended. On Friday evening the cadets from the Michigan Military Academy attended the theatre in a body, and after the first act the picked squad that won the first prize in the competitive drill at Washington last Spring, marched upon the stage and were put through a number of evolutions, which they performed to the delight of the audience. This week Harry Kellar, the magician.

At the Detroit Opera House Jim the Penman had a splendid run to good audiences last week It is without doubt the most powerful drama of the kind seen here years. This week Robert Downing in The Gladiator, Ingomar and Julius Cæsar. Heavy attendance is looked for.

GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): Mestayer's Tobogganing 19. The skit will need considerable re-arranging before it goes. The action is slow and halty, while the climaxes are not properly worked up There is too much dialogue, and a very clever lot of people are not given opportunity to introduce enough specialty work. The singing of Theresa Vaughn is always enjoyable, and J. Bernard Dyllyn's specialties were well received. Business large. Patti Rosa in Zip and Bob 21-2. Appearing in Lotta's plays, comparisons are necessary, and it might be said that they are not detractory to Miss Rosa. Her singing is good, while she is an exceptionally fine dancer. Dunlap Opera co. 28 9.

Redmond's Grand (C. H. Garwood, manager): Peck's Bad Boy has had a tremendous week, people being turned away in large numbers. Atkinson's co. is a good one. Johnny Prindle is to be credited with introducing something new and original in specialty work, and fully deserved the dozen or more encores he received nightly. Frances Bishop 24 week

Wonderland (W. B. Day, manager): Laura Dainty all last week in A Mountain Pink and Divorce. The support was fair, and included Mattie Elston of this city, who, considering her very limited experience, does creditably. Business fair. Fun in a Boarding School 24, week.

Mention: Manager Gouge's new orchestra of thirteen pieces, under Professor Wallenstein's baton, is a great feature at Powers'. Not only in this, but in numerous other ways, has the management shown a determination to have everything in connection with the house first-class, and the list of bookings shows that it is being appreciated by the best attractions.—Smith has done a good week's business.—Manager Gouge has received some new photographs of Booth and Barrett, with compliments of Edwin Booth. They adorn the lobby.

IONIA.

Opera House (K. R. Smith, manager): Hi Henry's Minstrels 18; large and highly pleased audience.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): White Slave 17; largest receipts in the history of the house. Hi Henry's Premium Minstrels 21; full house. Performance fair.

LANSING.

Opera House (M. J. Buck, manager): The White Slave co. gave good satisfaction to a large audience 18

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager) Mestayer-Vaughn co. presented Tobogganing to the largest house of the season 18 Good satisfaction. Dunlap Opera co. in The Black Hussar 19; fair house.

BAY CITY.

Grand Opera House (John Buckley, manager): Only a Farmer's Daughter 17, Patti Rosa 19; good business and delighted audiences. Deacon Brodie 29. Roland Reed Nov. 2.

PORT HURON.

City Opera House (L. A. Sherman, manager): Mason and Morgan's U. T. C. co. 17; good house. Richard O'Gorman in Human Nature 20; full house. Best of satisfaction, as was proved by enthusiastic applause.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Mestayer's Tobogganing 21; fair house, but all highly pleased. Human Nature 28.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Stevens Dramatic co. 17-20; very poor co. to equally poor houses. White Slave 21; to large and well pleased audience. Roland Reed 31.

IONIA.

Opera House (K. R. Smith, manager): Only a Farmer's Daughter 20; first-class business. Everybody pleased.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): White Slave 15. Largest business of the season; nearly 200 turned away. Only a Farmer's Daughter, headed with a young emotional actress, Marion Abbott, played to a fair-sized audience 18. Patti Rosa 20, made a lasting impression with theatre-goers in the comedy of Bob. The little lady has a sweet stage presence, is very sprightly, and captivated the audience at first sight. Rest of co. did their best to make small parts interesting. Human Nature 21; good house.

Items: Professor Reiss' benefit for some unaccountable reason did not take place as announced.—Doctor of Alcantara, Eichenberg's tuneful operetta, will be brought out by our local talent Nov. 4-5, under the direction of Mrs. Brush, of Detroit.

MISSOURI.

KANSAS CITY.

The Coates has been closed all week. Business at the Gillis and Ninth Street Theatre was very good This week sees the opening of the New Warder Grand Opera House, which is attracting a good deal of attention. The advance sale has been extremely large. Booth-Barrett comb. the attraction.

Gillis' Opera House: Halladay's Colored Minstrels played a week's engagement to good houses. The co. is excellent in many respects.

Ninth Street Theatre: Her Atonement has been drawing large audiences all week. Gussie De Forrest, Frank Kerrington, S. Winston Murrays and others are in the leading roles

Stranded: The Parton-Baker Opera co. struck a snag early in the engagement. The co. played Pinafore to wretched business the entire receipts aggregating only $110 while the expenses were $375. A real estate dealer furnished the means—that is, that was his purpose—but he decamped with the $110 and failed to pay salaries. On Monday the rent was not forthcoming and Manager Hudson had the doors locked. The co. is stranded and is in a bad way some of the members not having a cent. The bad business was accounted for by the other attractions—namely, Priests of Pallas pageant, trades display, etc.

Behind the Scenes: The Warder Grand Opera House will hold $41,000 for the Booth-Barrett engagement.—The Julius Cæsar and Macbeth nights have been the favorites with purchasers.—Mrs. Mattie Williams, a well known actress on the Western stage, died at noon on Saturday, 15, at Holden, Mo., of consumption. She was at the Talmage House, which is conducted by her father, E. P. Barrett. She was the leading lady of the Wilbur M. Williams' troupe.—The Booth-Barrett comb. will have strong opposition at the Coates in Rosina Vokes.—The Thayer Pyrorama opened auspiciously Saturday evening. Messrs. Craig and Hamilton are the managers.—Furnished Rooms was the play at the Museum last week.—The defunct Paxton-Baker co. attended the Keep It Dark performance at the Ninth Street Theatre at the Sunday matinee.—The Kansas City Press Club was formally opened last Sunday evening. The rooms were crowded. Messrs. Thomas and Judah's orchestra furnished the music. Mr. Judah favored the audience with some very fine piano selections.—The following is the Booth-Barrett repertoire: Monday and Saturday evenings, Julius Cæsar; Tuesday, Othello; Wednesday evening and Saturday matinee, Hamlet; Thursday, Macbeth; Friday, Othello.

HANNIBAL.

Park Opera House (J. B. Price, manager): As usual the Florences brought an excellent co. and delighted the elite of the city with Our Governor 15. George P. Miller and a poor co. ranted through The Fool's Revenge before a fair house 20 Exception may be made in favor of N. Griffith's Dell Aquila.

COLUMBIA.

Haden Opera House (J. E. Connebaugh, manager): Keep It Dark 20; full house. Second appearance in this city. Louis James and Marie Wainwright 29

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): The Hanlons' Le Voyage en Suisse 14-15; very good business. The advance notices and promises of an improved and strengthened presentation of this familiar piece were fully carried out. 'Tis stronger than ever.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Margaret Mather week of 17. Seven performances, presenting Romeo and Juliet, The Honeymoon, Leah the Forsaken and Macbeth. Miss Mather was accorded a most flattering and substantial reception, large houses, fashionable, representative audiences. Miss Mather most admirably sustained her several roles, evidencing fine conception and great dramatic and magnetic power Miss Mather has ever met with a very warm welcome from the St. Paul public. The support was exceedingly good. The old favorite, Milnes Levick, is a sterling good actor. Frederick Paulding, a very clever young actor, enacted his roles with much care and excellence, and met with noticable favor. Mrs. Sol. Smith is ever excellent and trustworthy in her work Eugene Jepson does some praiseworthy work and well deserves mention. Miss C. L. Thompson, Jean Harold, William Ranous and George A. Dalton finely sustained their roles. The plays were well staged by Frank Wise. The engagement proved an artistic and financial success. Sol Smith Russell week of 24.

Olympic Theatre: Attraction week of 17. Col. J. H. Wood's Novelty Female co. Good olio, new specialties, drawing good houses.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Batto, proprietors): A packed house thoroughly enjoyed the presentation of one of the funniest plays on the road, Two Old Cronies 19-20. Messrs. Wills and Henshaw, as the Two Cronies, are as fine comedians as have ever appeared on a Vicksburg stage, and kept the house in roars. The girls are all pretty, especially Norma Wells.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Sol Smith Russell in Bewitched to good houses 14-15. The piece is unsatisfactory, particularly in the last act; but Mr. Russell and his fine support received hearty applause. Maggie Mitchell 17-18; fair business. Nat Goodwin in Turned Up and Lend Me Five Shillings 19; standing-room at a premium; tumultuous applause. Support excellent, particularly Maud Haslem, whose fine talent and attractive presence are sure to bring her future distinction. Modjeska opened a half week's engagement 20; fair house. Measure for Measure was the bill, and as Isabelle the star won hearty approval. A feature of the performance was Nahan Franko's arrangement of the orchestration. W. J. Scanlan 28-0; Grismer Davies 31-Nov. 1; Natural Gas 2-3.

Mention: A. M. Dayton has purchased lease of the People's Theatre and opened it 23 with the Walton Dramatic co. Mr. Dayton will manage the house in person.—Modjeska has honored Nahan Franko with an order to rearrange the music for her entire Shakespearean repertoire.

LINCOLN.

Opera House (Fred Funke, manager): Good attractions and full houses. Modjeska, 17, was received on her first visit to Lincoln by a large and intelligent audience. Mary Stuart was presented. Sol Smith Russell, a Lincoln favorite, in Bewitched, 18. Maggie Mitchell in Lorle 19. She is as great an attraction here as ever, as was proved by the large audience.

People's Theatre: The Walton Comedy co again last week presented the same pirated plays as I made mention of in my last. The managers of the house do not seem to have any scruples on the question.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Sol Smith Russell in Bewitched 17; elite of the city in attendance.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): A. M. Palmer's co. presented Jim the Penman 20. The house was packed and the general feeling was that it was the best thing seen here this season. William Redmond and Mrs. Barry appeared in Rene 22 Of their acting, of course, nothing need be said. Fair house.

NASHUA.

Theatre (A. H. Davis, manager): Streets of New York was well put on 19; fair house. Annie Pixley in M'liss 21

Opera House (George Swain, manager): Si Perkins 17; good house An enjoyable performance. The Farmer's Band in the street parade attracted no little attention

Jots: The erection of the $75,000 "Syndicate Block" opposite the B. and L. R. R. depot has been postponed until Spring and the comforts of the proposed first-class theatre therefore must until then be denied us.

MANCHESTER.

Opera House (E. W. Harrington, manager): Streets of New York 19; called fair-sized audience. Jim the Penman had a large house 20. Heartily enjoyed. Shadows of a Great City 21-2; crowded houses.

EXETER.

Opera House: James Connor Roach appeared 22 in Dan Darcy; well filled house.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): The Bennett-Moulton Opera co. week of 17 with a change of bill nightly, packed the house, giving excellent satisfaction at popular prices. Della Fox, the star of the co., has made an enviable reputation here. Robert Macaire was not presented Saturday night as billed, owing to an injunction having been obtained by the proprietors of Erminie. The Queen's Lace Handkerchief was substituted.

Masonic Temple Hall: The Temple Theatre Opera co. 17 presented The Little Tycoon to a fair audience. Manager A. Philion, of the People's Theatre, Paterson, has leased this house for the purpose of introducing entertainments at low prices. The season will open on Nov. 7 with Adelaide Thornton in the Galley Slave.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): George S. Knight in Rudolph, his devised play, appeared to a very small audience 18. Bronson Howard, the author of the play, and Manager Rosenquest, of the Fourteenth Street Theatre, New York, were among the audience.

Arena: The business of the week was doubtless affected by the appearance of Barnum's Circus 21. Drew immense crowds. The performance was decidedly bad. Next to the last exhibition performance of the season, and careless.

PATERSON.

Jacob's Opera House: Hearts of Oak last week to fair business. This week, J. J. Dowling in Never Say Die. Streets of New York 31, week.

People's Theatre: Lottie Church in Unknown 24-7 and Pa-Pe-To 01-2. Selbon specialty co. this week.

NEWARK.

Miner's Newark Theatre: Kiralfy's Black Crook attracted the largest Monday night audience of the season 24 Costumes and scenery new.

Jacobs' Opera House: The Australian Novelty co. opened 24 Fine programme.

NEW YORK.

ALBANY.

Although The Golden Giant seemed to greatly please the audience at its first representation at the Leland on Monday night of last week, business did not materially improve during the remainder of the engagement, which continued through Wednesday. Charlotte Russe, as anticipated, failed to connect, and the theatre was closed for the latter half of the week. Catnip Tea opened the current week to a good first-night house. Of all the conglomerations that have ever been presented to an Albany public, the above easily takes the lead, and to tell what it is all about would be quite as difficult as to strive to find out the North Pole. Still, there are lots of funny things said and done, and some excellent singing, particularly by Ida L. Abrams, a young lady whose home is here. Sol Aiken, another Albanian, is in the cast, and the two were quite cordially received on their first appearance by friends in front The party stays for three nights, being followed by Myra Goodwin in Pinafore.

Clio, at the Museum last week, repeated the success of the first night, drawing largely throughout the engagement. Much praise was bestowed upon the cast, the ballet and the scenic effects. Gail Forrest, seen here last season with Downing, fills the title role most acceptably, and gives assurance of much creditable work in the future. Ben Maginley opened on Monday night of the present week in Inshavogue to a big house, and was most pleasantly received. The play was given at the same house last season, and met with favor. Next week the Wilbur Opera co.

Brev ties: Genial Charley Watkins enjoyed himself in renewing old acquaintances here during the engagement of Catnip Tea.—Omission was made last week in announcing the marriage of Owen Westford and Susie Russell, of the Grass Widow co. The ceremony was performed quietly at the Fort Orange Hotel on Monday, Oct. 10.—Mrs. Leland made a flying visit to the city on Tuesday.

HUDSON.

Opera House (E. Waldron, manager): C. A. Gardner in The New Karl drew a big house 19. Mrs. McKee Rankin did not have as large a house to see The Golden Giant 21 as the magnificent acting of herself and co. deserved. The audience was fair and all expressed themselves as well pleased. Parker and Gleason's Paradox 27 9.

Item: The Opera House, after being thoroughly renovated, presents a fine appearance. Frank Salsbury has charge of the stage, and proves himself very efficient.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Roland Reed, attracted fine audiences 17-19, appearing in Humbug, The Woman Hater and Cheek. Mr. Reed is an excellent comedian and was supported by a good co. J. K. Emmet filled out the week to fair business. Mr. Emmet appears to have lost his grip upon our amusement-goers.

Academy of Music (Jacobs and Proctor, managers): Hallen and Hart's Ideals did a fine business all last week. The Russell Brothers, Lareaux and Wilton and Frank Bush in their respective specialties were heartily applauded.

Casino: Lilly Clay's Blondes were not particularly successful the past week Their work was very much of the chestnut variety

New Opera House: Joseph Keane will occupy this house present week, appearing in Rip Van Winkle.

UTICA.

Opera House (H. E. Day, manager): J. B Polk in Mixed Pickles 17; large house. Support of the best. Laughter was almost continuous. Curtain calls at the end of first and second acts A large gallery and a fair down-stairs audience greeted Edwin F. Mayo in Davy Crockett 20. Support acceptable. Mabel Leonard as Eleanor Vaughn being especially good. The curtain was rung up at the end of the third act. The Bostonians (Ideals) 22, in Fatinitza, matinee; good audience. The scenic effects were in keeping and all parts well taken. In the evening Fanchonette to a large audience. Marie Stone appeared in the title role. She is a great favorite in Utica. Encores were frequent, especially when Miss Stone and Mrs. MacDonald executed their wooden-shoe dance. Recalled three times. The chorus comprises thirty voices, and it is good-looking. The orchestra, under Professor Studley, was excellent and under perfect control. Manager Pond is a very pleasant gentleman to meet, and in a little chat with your correspondent expressed himself as well pleased with the success of his co. Erminie 4.

GLOVERSVILLE.

Pete Baker in Chris and Lena 20; good business; very fine performance. Erminie, by Casino co., Nov. 5.

COHOES.

Harmony Opera House (P. J. Callen, manager): Edwin Mayo in Davy Crockett 18 crowded house. Charles A Gardner's New Karl co 19. fair. Pete Baker in Chris and Lena 22; packed house.

ALBION.

Village Opera House (William Eggleston, manager): Joseph H Keane Comedy co. 21-2. Rip Van Winkle and Mrs. Partington drew good business and gave excellent satisfaction.

CANANDAIGUA.

Kingsbury's Grand (S Kingsbury, manager): A succession of poor houses is what we have to record this week Beethoven Trio came 17; Pete Baker 19, giving the best of satisfaction in Chris and Lena. Joseph Adleman, supported by a fair co., presented the pretty little story, May Blossom, 20. Edwin Mayo gave us Davy Crockett 21 The star and support were excellent and deserved much better. Hattie Bernard Chase in Rags 29.

Personal: Thomas R. Perry is the popular manager of Peter Baker. A MIRROR representative is always kindly received by him.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): A house packed to the doors greeted Gorman's Minstrels 17. Performance excellent. Small house. Singing good. They try to please. Little Tycoon 28.

LOCKPORT.

Opera House (John Hodge, manager): Watkins' Tea Party to small house 19 Roland Reed in Woman Hater 20; big house. Well received; had many encores and a call after second act

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Mlle. Rhea appeared 18 in her new play, Fairy Fingers, to a large audience composed of our best people, who showed their appreciation and good will by the frequent and hearty applause. Mlle. Rhea received several curtain calls. The supporting co., headed by Adelaide FitzAllan and Edward Bell, and including such artists as Robert G. Wilson and J. R. Amory in indeed a fine one.

ELMIRA.

Opera House (W. E. Bardwell, manager). Dominie's Daughter 17; much enjoyed by a small audience. J. B. Polk in Mixed Pickles 20; small audience. A rainy evening, no doubt, was the cause. Boston Ideals 28-9.

Madison Avenue Theatre (Colonel Sam A. Paine, manager): Held by the Enemy 17-18. A co. of great merit. Opened to the poorest house of the season. Second night showed a decided improvement. Edwin F. Mayo in Davy Crockett 22. Fair business. His play has not lost any of its popularity. Pat Rooney 25. Egan's Views of Ire and 26-7.

CONTINUED ON EIGHTH PAGE.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week

THE MIRROR is supplied to the trade by all News Companies.

Make all cheques and money orders payable to THE NEW YORK MIRROR.

Entered at he New York Post Office as mail matter of the Second Class.

NEW YORK, - - OCTOBER 29 1887.

MIRROR LETTER-LIST.

Arlington, Maggie	Lewis, Lillian
Adams, J. H.	Lennox, Fred
Burt, Laura	Lestina, Adolph
Bennett, H.	Litt and Davis
Barry, Lawrence	Lane, Ed H.
Bucker, Jessie	Lewis, Horace
Bonestell, Jessie	Logan, Celia
Burton, Charles	Malone, J. T.
Bangs, Frank C.	Madero, Jules
Burgess, Neil	Mayo, E. F.
Brett, Jeneveive L.	Martinelli, Mrs. J.
Bishop, W. H.	Morton, Chas. S.
Black, Georgia	Mills, G. C.
Baker, Maude	Maeder, Clara Fisher
Callen, Myron	Morris, Selia
Charles, Meroe	Martin, Luke
Carey, Eleanor	Morison, Lindsay
Clark, Duncan	Miller, Regina
Carden, James	Montaine, Clarence
Carroll, J. W.	McCullough, Frankie
Calder, W. T.	Melville, Charles
Carpenter, A. S.	Murray, Dominick
Carleton, H. G.	Maynard, Emily
Clarendon, Hal	Norman, S. P.
Campbell, C. J.	Newborough, W. H.
Coleman, Edward	Mason, Helen A.
Carver, B. F.	Nicholson, Paul
Calhoun, Kirkland	Physioc, Joseph
Carlyle, Frank	Pond, Anson
Chapman, E. T.	Physioc, Joe
Carlyle, Marie	Riegal, C. N.
Cooper, Fred. E.	Reed, Roland
Clark, Redfield	Reynolds, Fred
Dugan, W. T.	Redding, Flora
Durban, Sidney	Rauch, W. P.
Decker, J. H. (Telg.)	Robe, Annie
Dillon, Louise	Russell, Harold
De B r, Blanche	Saxton, Marguerite
Edwards, Chas.	St. Aubyn, Mrs.
Elsler, John A.	Stern, Ben
Elms, Lillian	Sands, W. A.
Forte, Rose	Smily, J. H.
Fisher, Charles	Stevenson, C. A.
Field, Frances M.	Soule, Helen
Foster (Boston Ideals)	Stuart, Clinton
Foreman, C. E.	Selden, Edgar
Gray, Alice	Stone, Ed.
Gray, Marion	Searle, Louis
Goodwin, Frank	Star, Mgr.
Greene, Clay M	Stuart, May
Gotthold, J. N.	Sherwood, Blanche
Grace, George	Singleton, Harry C.
Gutman, Victor	Seymour, Nellie
Hastings, Marie	Stuart, A. H.
Hall, Minon	Sechrist, Prof.
Hall, Edward T.	Stoddard, Harry
Hamilton, G. H.	Spooner, Agnes
Henry, C. D.	Sheedgell, N. J.
Herb, Frank J.	Stevens, R. L.
Harkins, D. H.	Sterling, May
Hayden, Martin	Topi, L.
Hawley, Geoffrey	Thorne, E. D.
Hall and Miller	Temple, Fanny
Hill, A. D.	Turner, W. H.
Hawley, Hallis	Town, Ada
Holland, Virginia	Towsey, Kate
Haworth, Joseph	Van Veghten, Owen
James, Howard	Vincent, Alice
Irving, G. T.	Williams, Fitz
Janish, Mme.	Waterman, Frank
Jefferson, C. B.	Wilson, H. S.
Jennings, Mr.	Whitecar, W. A.
Janauschek, Mme.	West, Thomas
Kent, Charles	Welby, Bertha
King, S. E.	Wheeler, A. L.
Knowles, Marie (Telg.)	Wheeler, John
Kellerd, John E.	White, E. C.
Laitha, E. W.	Waters, Joe
Lant, Jess	X (telg.)
Leslie, Irene	Young, Mark
Logan, Anthony	

**** The New York Mirror has the Largest Dramatic Circulation in America.*

**** The Christmas Number of* THE MIRROR *will be published on Saturday, Dec. 10. Price, 25 cents. Advertisements received until Nov. 26.*

At Its Old Tricks Again.

The *Sun* preserved an unbroken silence respecting THE MIRROR'S strictures upon its brutal treatment of Sara Jewett until Saturday last, when the penny nocturnal tail to Mr. Dana's kite presented the following curious, if apparently irrelevant species of rejoinder:

> THE MIRROR has been snapping at the heels of "a certain person named Geismardo," whom it terms a fraudulent manager, and charges with the very common crime of perverting press notices. Yet a few weeks ago the features of this same Geismardo smiled from THE MIRROR'S first page, and he was flatteringly spoken of. THE MIRROR, which aims to be the Moody and Sankey organ of the profession, has again wandered from the path of rectitude. It should have explained matters. Geismardo did not pay for his first-page portrait. His cheque was not honored, possibly. Hence THE MIRROR'S moral convulsion. It is well to know little things like these. They help actors and actresses to gauge the real depth of the Moody and Sankey organ's sincerity.

The *Sun* used to be called erratic in the days of its popularity and prosperity; since its influence and circulation have both been seriously curtailed through the disastrous encroachments of brighter, bigger and better newspapers, its course has become grotesquely, if not astonishingly, eccentric. What a quack doctor's perversions of a MIRROR paragraph have to do with THE MIRROR'S opinions of the *Sun's* monstrous mendacity in connection with an invalid actress passes ordinary understanding.

If the *Sun* imagines that by printing a lie about THE MIRROR it either justifies or atones for its lie concerning Sara Jewett; if it presumes that a misrepresentation of "Dr." Geismardo will divert attention from its grosser libel on Miss Jewett, it makes a big mistake.

We have no quarrel with the *Sun;* much as we may dislike a newspaper we are not misled by the common fallacy that readers are interested in the purely personal antipathies of editors. We are content to leave such provincial bickerings to the representatives of the Eatonswill order of journalism, of which, it is unnecessary to add, there are many. We censured the *Sun* for what the Springfield *Republican,* commenting on the Jewett case, terms its cheap sensationalism; for its disregard of truth and the sacred and inalienable rights of character. When the *Sun* spread an injurious and baseless report concerning a worthy woman, who had publicly and privately upheld the credit of her profession, we promptly exposed the falsity, and protested against the indecency, of the publication. The *Sun* replies with another lie of another sort, coupled with a sneer.

"Dr." Geismardo did commit "the very common crime" of garbling a notice of his prospective starring tour that had appeared in this journal, and as soon as it came to our knowledge we called him to book] for the unwarrantable and misleadleading liberty. Inasmuch as "Dr." Geismardo paid for his portrait in THE MIRROR with cash in advance, we are decidedly of the opinion that he has good grounds for an action against the *Sun,* which has thus falsely and specifically impugned his financial credit. Should "Dr." Geismardo conclude to take such proceedings we will cheerfully give our testimony in accordance with these facts.

Having "explained matters," THE MIRROR respectfully submits that it is the *Sun* that has wandered from the path of rectitude—a form of wandering to which, we believe, it is not unaccustomed. Our "moral convulsions," we would further remark, will continue to be felt whenever and wherever a newspaper descends to the barbarism of insulting an innocent and defenseless actress and defiling her character.

THE MIRROR does not particularly aim to be "the Moody and Sankey organ of the profession," and yet, on the other hand, it does not consider the simile to be altogether inapt in this connection. While there are such confirmed sinners as the *Sun* to be rebuked and perhaps saved from the noisome depths of brutality and blackguardism, it is well that the stage possesses a journal with the courage and ability to defend its women and the spirit of persuasion that may induce the wrongdoer to see the evil of his ways. From the *Sun's* standpoint, Moody-and-Sankeyism is synonymous with justice and truth as opposed to malice and mendacity. We are content with this interpretation, and we trust the *Sun* is equally happy in the classification.

The Christmas Mirror.

The announcement of the publication of our Christmas Number on Dec. 10 has stimulated interest in professional circles. Orders for copies are pouring in steadily, while applications for advertising space have been numerous. Several managers have telegraphed us from distant places to reserve special positions for their advertisements.

It is already evident that an increased number of pages beyond that originally designed will have to be set apart for the accommodation of our business patrons.

All this is cheering, betokening as it does the general prosperity of the profession, the great esteem in which the CHRISTMAS MIRROR is held as a valuable advertising medium, and the confidence which our former success in the publication of holiday editions has secured.

We have already given our readers and advertisers the promise that the forthcoming Number shall in every respect surpass its predecessors, and we mean to fulfil that promise literally. In literary, artistic and typographical excellence we are certain that it will exceed anything that has hitherto been attempted by any theatrical journal in the world.

We must reiterate the request that all advertisements intended for the Christmas Number shall reach us before Saturday, Nov. 26. The Publisher cannot guarantee the insertion of any matter received later than that date.

Home Melodies.

The most careless observer of the amusement current cannot fail to observe that of late years there has been a disposition to infuse through the contemporaneous drama a melodious element and to ingratiate the audience by means of song and harmony. In all ages music has been associated with the drama and has been employed to give to the action of a play a lift which corresponds to the sparkling swell of the billow.

The potentiality of music is recognized more and more every day, and is now not for the first time thought of as a factor in the government of nations. The latest concession to the charm of rhythm is made in a letter from Duke Ernest of Saxe-Coburg-Gotha, in which he says: "That nowhere in the world is it more important that Germans should fulfil the motto: 'Hail, German word and song!'" He adds: "The strength and depth of German song must not only festively unite the race holding them together, but must also penetrate into the hearts of those who are still standing apart, causing them to adopt those sentiments that will hold them into accord with the aid of German unity."

No more apt parallel could present itself for adoption than the American condition. Unquestionably the great vivifying power with communities is a common melody entwined with national sentiment and sympathy. The force of topical song in its highest and best sense has been shown in our late experience, where millions have been roused to a consensus of feeling by a home-striking air.

Whether in battle or peace, the war notes of Tyrlaeus and the love-songs of Beranger have made nations thorb as one man and march arm in arm to the front ranks of chivalry and honor.

The interspersing of song in the drama is an evidence of a genuine inspiration, and supplements the orchestral music, which also helps to harmonize sentiment and to create audiences in and around for for the reception of whatever is noble or pleasing that emanates from the stage.

Whenever we shall find this element skilfully employed we may be sure that we are witnessing the handiwork of a genius who understands the best effects to be secured by calling in an auxiliary so powerful as music.

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Help the Voice.

Unless we are willing to go back to pantomime and Punch and Judy we must acknowledge that melodious speech is the prime charm of the theatre. Much is done by costume, attitude and facial expression, but to the delivery is assigned the first place and the highest honors. And indeed it goes without saying that we find the great artists of the theatre renowned for their "superior elocution," Garrick, Kean, Macready, Rachel, Forrest, Cushman and Salvini and many others who have flourished in tragedy and other provinces of dramatic of dramatic expression.

That the voice should have full play in its surroundings and adjuncts is a paramount consideration. The sharpest eye of the architect, the scientist, the stage manager, the carpenter, the artist and the manager should gives its co-operation to the espial of defects and improvements which may hinder or help the perfect utterance and reception of the speaker's voice.

It is true that no little attention is given to the acoustic properties of the theatre; and yet we discover all at once that we are far from having secured a clear field for the enunciation and reception of the actor's tones. We just now learn that Brussels is to have a theatre without footlights, in accordance with the plans of the designer of the new Flemish theatre there. It is claimed that the thick stratum of heated air through which the voices of the actors have to pass to reach the audience obstructs and deadens the sound. For the footlights is substituted a triple range of gaslights behind the orchestra. The new system was tested within the last fortnight, and pronounced a decided improvement on that now in use.

This seems to us a practical advance. A further relief for actors and audience would be effected if the footlights could be so disposed of as to not intervene and intercept the view of the actors by the audience and the audience by the actors. It is at best a disturbing interruption. The management of stage lights we hold to be one of the nicest points in stage administration, and probably now that a reform has been begun, it will proceed further with good results.

Personal.

MCVICKER.—Mrs. Horace McVicker presented her husband on Sunday last with a baby girl.

PIGOTT.—There is a possibility that a play by J. W. Pigott will be seen before long at Wallack's.

MONK.—Ada Monk, who has been confined to her room for some time with rheumatism, is reported as convalescent.

APPROPRIATE.—A fine portrait of the late T. W. Robertson, the playwright, adorns the lobby of Wallack's Theatre.

HOLLAND.—E. J. Holland has joined Joseph Murphy to play heavies.

LOWRY.—R. W. Lowry, the Indianapolis correspondent of THE MIRROR, will wed Miss Sue Armstrong of that city on Nov. 3.

STONE.—Agnes Stone, a young and pretty sister of Marie Stone, has been engaged by Mr. Duff to play Lydia, the second part in Dorothy.

HERON.—The report that Bijou Heron (Mrs. Henry Miller) had retired from the stage, circulated through her not having been seen for some months on the boards, is denied.

HAWTHORNE.—W. W. Riley cables THE MIRROR that Grace Hawthorne's production of The Stroller at the London Princess' has proved successful far beyond expectation.

SHANNON.—Lavinia Shannon, last season leading lady for Mme. Janauschek, has been especially engaged for the production of Harrigan's new play, Pete, at the New Park Theatre.

GOODWIN.—Myra Goodwin played in Philopene at the Park Theatre, Boston, last week, to $4 600. This week she is touring New England. Next week she will be seen in Harlem.

PERUGINI.—Signor Perugini has received an offer from J. C. Duff to sing the tenor role in Dorothy at the Standard Theatre. He was compelled to decline, as he could not reach this country in time.

LANGTRY.—Mrs. Langtry's matinee for the Actors' Fund on Tuesday at the Fifth Avenue drew $1,287. The boxes were occupied by Mrs. Booth, Mrs. Potter, Joseph Jefferson and A. M. Palmer.

MILLER.—Henry Miller, of the Lyceum Theatre stock company, who has been suffering for some time, has just had a painful operation performed on his nose. He is now reported to be recovered.

KYLE.—Howard Kyle has severed his connection with Lilian Olcott's Theodora company. He received much praise from leading critics for his performance of Justinian. Mr. Kyle is open for offers.

GALE.—Chicago critics have been discussing an innovation by Minna K. Gale, who, as Portia, in the trial scene, wears a downy light moustache. Some praised and others condemned the hirsute adornment.

BLYTHE.—Helen Blythe has become quite a matinee, or ladies', favorite in many Southern towns. It is not unusual for committees of ladies to wait on her, where return dates are played, and make requests for matinees.

MOROSINI.—Victoria Morosini Schilling, as to whose whereabouts much has been printed, is reported to be living in Italy with friends of her family, her father making her a liberal allowance, although he has not yet forgiven her.

CORINNE.—Corinne, the pretty little burlesquer of Arcadia, has carried Montreal by storm this week. In their devotion her admirers have named her the "Little Queen," and hereafter she will have no more loyal subjects.

GRUBB.—Lillian Grubb, who is under contract to the Casino, has received an offer by cable from the management of the Gaiety Theatre, London, to create the leading part in the new comic opera to be produced at that house on Feb. 1.

PAULTON.—Harry Paulton, the author of Erminie, and who is to appear in Dorothy at the Standard Theatre, was recently presented by Rudolph Aronson with a silver souvenir commemorative of the 500th performance of the opera at the Casino.

FORSYTH.—Kate Forsyth made her reappearance at the Baldwin Theatre, San Francisco, on Monday night in Faithful Hearts. This is the last week of her engagement at the Baldwin. On Monday next she opens at the California Theatre, taking her place at the head of the stock company, which opens in Her Atonement.

WALLER.—Ex-Governor Waller, of Connecticut, the American Consul-General at London, who is at present in this country, and who signed the papers which secured the patent for the tank in The Dark Secret in the United States, has been invited to attend the representation of the play at the Academy of Music some evening this week.

ELLSLER.—Effie Ellsler has just closed a brilliant engagement at Papa Ellsler's theatre in Cleveland. Miss Ellsler has been presenting Camille part of the week, and while it is difficult to associate the actress with this role, she is credited with arousing the enthusiasm of the audiences, especially in the fourth act. Probably there was local pride mixed with the enthusiasm.

ANDERSON.—Mary Anderson opens her season in this country next year at the Star Theatre, beginning a six weeks' engagement there on Nov. 12, and going from this city to Boston. She will be preceded at the Star Theatre by Coquelin, who begins his American engagement, and opens the regular season of the Star Theatre simultaneously, on Oct. 8.

MOORE.—Adelaide Moore and her brother, W. B. Moore, have taken a house in Park Lane, London. It was formerly occupied by Adelaide Neilson, and is in the same condition that it was when she left it to make her last visit to this country. Miss Moore believes in luck, and she notes the fact that since taking this residence her professional prospects have brightened materially.

LACKAYE.—Wilton Lackaye, who made a hit at the Fifth Avenue as Robert in Allan Dare, has been assigned the leading role of Leo in the forthcoming production of She at Niblo's. Since his success in Allan Dare, Mr. Lackaye has had tempting offers from the managers of three or four leading companies, but fell captive to She on account of the probable long run of the fascinating female in New York.

WEBER.—Lisa Weber, the one-time burlesque queen, died suddenly in Buffalo on Oct. 23, aged about forty-five. At the time of her death she was at the head of a vaudeville company. She was an English Jewess, and came to this country in 1868 with Lydia Thompson's Blondes. Of late years she had not been very successful in her ventures, but was always an ambitious and hard worker. In private life deceased was Mrs. Robert Britton.

HECKLER.—A. L. Heckler, who is well-known in the profession, has withdrawn from the theatrical field and taken the agency of a new brand of champagne which he intends to boom into prominence. Mr. Heckler for some time past has been wasting his energy in a desperate effort to keep alive a vagrant publication. This was a fizzle. We are confident that with his large acquaintance and personal popularity he will now do better and make the new wine fizz.

ANDERSON.—The MIRROR presents on its first page this week a portrait of Mary Anderson. Miss Anderson has not renounced her native country, but she now divides her time between America and England—just a little too much on the other side, some of her countrymen jealously suggest. But Americans are proud of their countrywoman's triumphs abroad, and in the fact that the nod of "nobility" was not needed in their achievement. It is pleasant to know that the fair American will be with us again next season.

Great Success of Hoodman Blind.

"Hoodman Blind, with Fred. de Belleville and Viola Allen in the leading roles and a very strong company in support," said J. Charles Davis recently to a MIRROR reporter, "played to more money at the People's Theatre at the opening of its season than had ever been taken in during any engagement of the play in this house. Altogether it has played four weeks at the People's. At Newark and Brooklyn it played to $1,150 and $700 more than at last season's engagements, and in Pittsburg the receipts were $2,375 greater than had been known with the play in that city. From what I hear from the Arch Street Theatre, Philadelphia, a similar record will come in.

"It may not be generally known that the booking of the route was attended with more difficulty than that of any large company that ever went on the road, and that it was all I could do to secure dates. This was owing to the bad impression which a certain No. 2 company had left behind last season. They had given an inferior representation, and it was not strange that managers were loth to take it. Now it is different. The news of its great success has gone abroad, and every manager wants it. A little while ago John Stetson sent a special agent here to get a week for the Globe Theatre, Boston. I was unable to give it. John B. Schoeffel wanted the week of Oct. 17 at the Park, Boston. He was also disappointed. In the Spring we play return dates in New York, Brooklyn and Newark. There is only a week of one-night stands on the route, which is booked solid into May."

Mme. Dolaro's Play.

"I am very hopeful of the success of my new play of Fashion when it is produced at Wallack's Theatre," said Selina Dolaro to a MIRROR reporter the other day. "The only changes that have been made in the comedy have been those necessary in making it shorter. The piece was put on at the Madison Square Theatre without the rehearsals that were necessary, and it was only through the clever company that performed in it that it made a success. The alterations that I have seen fit to make in the play have been simply those that proper rehearsals would have shown me were necessary. With the experienced company of actors and actresses that Mr. Abbey has gathered about him at Wallack's, and the excellent manner in which it will be represented at that theatre, I believe that it will have every chance in the world to make a big hit."

"Has any date been fixed for the production yet?" asked the reporter.

"No, except that it will either follow Caste, which was produced on Monday night, or another Robertsonian comedy that may follow that, if Mr. Abbey sees fit to produce another. The play will be the second next production at the house—of that I am assured. I am engaged on another play, which I have only half finished; but of course with Fashion on my hands I will not be able to finish it until next season."

THE WAY TO KEEP POSTED.

Portsmouth (O.) Before the Footlights.

THE NEW YORK MIRROR is one of the greatest dramatic papers published in America, and those who wish to keep posted with reference to the movements and success of plays and players need subscribe for no other dramatic paper.

THE CHEAP SENSATIONAL "SUN."

Springfield Republican.

A pathetic letter from Sara Jewett has been made public, which will serve to increase indignation against the cheap sensational newspaper that strove to ruin Miss Jewett's reputation. She has been for six months at the Clifton Springs (N. Y.) Sanitarium, where she is being treated for nervous prostration, brought on, she thinks, not so much from overwork as from "anxiety, responsibility and financial complications and losses."

A BAD TIME FOR PLAY-PIRATES.

Pittsburg Dispatch.

THE NEW YORK MIRROR is engaged in waging a war against the play-pirates, namely, unscrupulous scamps who appropriate copyrighted plays and coolly produce them. THE MIRROR goes for them in its own headstrong, neck-or-nothing way, and its efforts are meeting with excellent results. Play-pirates are having a worse time than they ever anticipated a few years ago. Every professional writer is grateful to THE MIRROR.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I certainly wish that the newspaper reports of Bartley Campbell's convalescence were authentic, but unhappily they are not. The statement that he has recovered his reason and will be discharged from the Middletown Insane Asylum within a few weeks, is baseless. An official report of Mr. Campbell's state, received a few days ago from Dr. Talcott, medical superintendent of the institution, says that "there is no change in his condition, except that he has become more noisy." This certainly betokens the reverse of convalescence. If the dramatist's case has been correctly diagnosed and he is suffering—as all the doctors who have had charge of him agree—from general paresis, a cure is impossible. Paresis is general paralysis coupled with insanity. In medical annals there is not one instance recorded of recovery in a well-defined case. There have been rare cases of temporary remission, during which the patient acts and talks sanely; but eventually he relapses into chronic mania of the most violent form. The average duration of the disease is two years but sometimes it continues for five or six years. I do not think that the physicians can have been mistaken in poor Campbell's case—the symptoms of paresis are marked and unmistakable.

* * *

It is a pity that the demented playwright cannot recover and devote some of his old time energy to exposing and punishing the rascals that chose the time when he was becoming insane and unable to protect his interests to feather their nests out of his property and plays. The wife and family are fortunate in having latterly secured the aid and sympathy of A. M. Palmer in straightening out the entanglements and endeavoring to save something from the wreck.

* * *

In connection with the Campbell case let me say a word in rebuke of the nostrum manufacturers that blazoned his alleged cure and attributed it to their essence in the advertising columns of last Sunday's papers. The announcement was a transparent "fake" from beginning to end. It showed how the indecent sensationalism of the news columns has infected the advertisements of the cure-all frauds who now aim to attract the public eye by adopting the same methods. When the libelous story about Sara Jewett was published in the *Sun*, a short time ago, the proprietors of this same patent medicine sent samples of it to the Board of Trustees of the Actors' Fund with an urgent request that they should prevail upon the actress to use it! I shall expect to see these people sending a bottle of their stuff to the next important funeral at the Little Church Around the Corner, with a placard stating that the deceased would have been attending somebody else's funeral had he taken the precaution to dose himself with Irish Goat's Essence.

* * *

In the November number of the *North American Review* Colonel Ingersoll replies at length to the arguments of the Rev. Henry M. Field. It has been urged by Ingersoll's critics that aside from his conceded eloquence he is apt to be flippant and flighty at times to the detriment of his argument. No such criticism can apply to this article, which for profundity of thought, dignity of reason, power of logic and grandeur of diction has rarely been equalled in the field of religious discussion. In the course of his superb analysis and arraignment of the Presbyterian creed occurs the following passage which, irrespective of theological differences, will excite the admiraton of every student and lover of the Bard:

Are you willing to say that all success is divine? How do you account for Shakespeare, born of parents who could neither read nor write, held in the lap of ignorance and love, nursed at the breast of poverty—how do you account for him, by far the greatest of the human race, the wings of whose imagination still fill the horizon of human thought; Shakespeare, who was perfectly acquainted with the human heart, knew all depths of sorrow, all heights of joy, and in whose mind were the fruit of all thought, of all experience, and a prophecy of all to be; Shakespeare, the wisdom and beauty of whose words increase with the intelligence and civilization of mankind? How do you account for this miracle? Do you believe that any founder of any religion could have written Lear or Hamlet? Did Greece produce a man who could by any possibility have been the author of Troilus and Cressida? Was there among all the countless millions of almighty Rome an intellect that could have written the tragedy of Julius Cæsar? Is not the play of Antony and Cleopatra as Egyptian as the Nile? How do you account for this man, within whose veins there seemed to be the blood of every race, and in whose brain there were the poetry and philosophy of a world?

* * *

The *World's* advertising editor is an original genius. On Thursday morning last the Bijou card announced in bold faced type the success of "*Dan* Rice's Burlesque Company" in The Corsair. That ancient clown, who at last accounts was intermittently lecturing on temperance and furnishing the terrible example himself, will not be particularly flattered by this misuse of his name.

* * *

The profession is never reflected in fairer form to the rest of mankind than from the pages of the CHRISTMAS MIRROR. Here once a year they show how much art, critical acumen, literary taste and poetic talent prevail among the people of the stage. No more powerful argument respecting the culture and refinement existant in modern dramatic circles can be conceived than is afforded when the actor lays aside his masks and takes up the pen, putting us at once into communion with his thoughts. The achievements of THE MIRROR's theatrical contributors are a source of pride to the journal which presents them and to the thousands who observe with appreciative and friendly interest the steady forward march of the stage.

* * *

This year our Christmas Number will introduce a number of contributors new to its pages. Some of the most famous actors, actresses and dramatists are in the long list. Literature and journalism will be represented, also, by some of their brightest ornaments. The new plan of making the holiday issue separate and distinct from the regular series of weekly numbers meets with universal approval. It will enable THE MIRROR to excel all its previous achievements in this line.

Morlacchi's Bequest.

The will of the once popular *danseuse*, Mlle. Morlacchi, directed that after certain legacies had been paid to several relatives and friends, the residue of her estate should go to the Actors' Fund. H. A. McGlennen, of the Boston Theatre, was made executor. The time prescribed by law for the executor to file a financial statement having lapsed without that formality being observed, the Fund's counsel, ex-Judge Dittenhoefer, applied to Mr. McGlennen to know the reason of this omission, and request, in the interest of the Fund, information respecting the condition of the estate.

The other day Mr. McGlennen's lawyer called upon the President of the Fund and stated that the estate was being settled up as rapidly as possible. He estimated that the Fund, as residuary legatee, will receive something in the neighborhood of $2 000.

The New Broadway Theatre.

"I cannot understand," said Frank W. Sanger to a MIRROR reporter the other day, "why there should be such reports circulated as those that I have heard lately, to the effect that the New Broadway Theatre is not to be finished this season. If any person will take the trouble to go up to the corner of Forty-first street and Broadway, he will there see evidence to the contrary. The building is nearly up to the balcony. There are about 250 men at work. Since we began to build the New Broadway Theatre we have met with a great many unforseen obstacles. For instance, we found on excavating the cellar that there was a vast quantity of rock to blast through, and that the blasting could hardly be accomplished without totally destroying or seriously injuring the Gedney Home adjoining. The work, under ordinary circumstances, would have taken three weeks, and the contractor agreed to do it in that time. Instead of that, the actual time consumed in filling the contract and removing the rock was almost three months. Again, as it is the first theatre to be erected under the new Building law concerning places of amusement, and as the law was evidently drawn by some person who had no practical experience, there were a number of conditions in it which it would have been an impossibility to comply with, and at the same time finish the theatre within two years. I am doubtful, even if the conditions had been complied with, that the building could have been used as a theatre. However, Superintendent D'Oench, of the Building Department, made several important and necessary modifications.

"All the contracts have been awarded. Those for the mason work to J. and L. Weber; that of the carpentering to Mr. Hoffman, who has built more theatres than any other carpenter in the United States; the iron work to the Manly and Cooper Company, Philadelphia; heating and ventilating to Gillis and Geoghegan; the electric lighting to the Edison Company; elevators to the Otis Brothers; plumbing to Moody and Bracken, and the asbestos curtain and gas piping to Mr. Hughes. If you are acquainted with the building trade you would recognize that these contracts have been awarded not to the lowest bidder, but to the best and most responsible firms.

"In referring to the books of the company, which I now place before you, you will notice that we have paid on account of work already done, the sum of $46 837 54, and that we have at this moment in the United States and Mercantile Trust Companies $103 406 09. The prospects are that in the event of no labor troubles or unlooked for delays, the theatre will be finished and ready for occupancy in February.

"Any sensible business man will see at once that we are trying to build when we have such a large amount of money lying in trust companies for the purpose and therefore losing interest. While I understand that it is an unusual proceeding to publish figures or show a company's books, under the circumstances I consider this the best way to convince you and those sufficiently interested that the reports are malicious falsehoods. When completed the theatre, not including the price of the land on which it stands, will have cost us fully $250 000."

Herrmann's Enduring Success.

Herrmann, the renowned, original and only, has had many profitable seasons in this country, but his present tour will be more profitable than any that has gone before. According to his management, corroborated by MIRROR advices, the theatres in nearly all the towns and cities he has visited thus far have been too small to hold the crowds. Last week, at the Brooklyn Park Theatre the largest business of the season rewarded the famous prestidigitateur. He opened on Oct. 24 at the Lee Avenue Academy of Music, Brooklyn, E. D., to the largest Monday house of the season. "Le Cocon," the second European sensation, an illusion that is described as marvellously beautiful and amazingly clever, will be produced to-night for the first time in America. The Mephistophelean conjuror will occupy the Fifth Avenue Theatre and Niblo's Garden later on.

Casino Concerns.

"The report that Francis Wilson is not to create the leading part in The Oolah, but that that task will devolve upon James T. Powers, is quite true," said Rudolph Aronson to a MIRROR reporter the other day. "Our contract with Mr. Wilson, so far as The Oolah was concerned, was that the opera should be presented at the Casino after the run of Erminie, which is to be revived here on Jan. 13. The Oolah will then be put on, with Mr. Powers in the principal part.

"I saw Mr. Wilson in Boston while the company was there, and I had a long conversation with him. He informed me that he was positively going to Europe in May, and though I presumed he had done so, I believed that he notified Colonel McCaull that he did not intend playing at Wallack's Theatre. At any rate, he told me that he did not. In either event, whether he goes or not, he will be out of the cast when The Oolah is produced. I have a new Hungarian opera on the *tapis*. It will probably be produced after The Oolah. It has never yet been seen, and will be given its first representation in this country. The music is by the composer of Falka, M. Chassaigne, while the libretto is by MM. Leterier and Vanloo. The book of The Oolah is exceptionally good, and I expect great things from it, while the music of the Hungarian opera is charming. I have also an opera by Paulton and Jakobowsky, which I am now reading."

History of a Tank.

"Let me give you the history of the tank in The Dark Secret," said H. S. Taylor to a MIRROR reporter the other day. "On the day the manuscript play and the models of the tank arrived from England, I sent for the attorneys of the Anglo-American Attraction Agency, and requested them to secure a copyright of the title and letters-patent for the tank in the United States and Canada. I had received by purchase through John Cobbe, my English partner, the inventor's right to patent the tank in this country.

"The plans and sketches of the tank were sent to the Patent Office within three days of the receipt of the play, in June. Two weeks after that a contract was signed with I. Fleishman, of the Walnut Street Theatre, Philadelphia, to produce the play there. James E. Nugent and I studied over the tank to improve it, and Mr. Jefferson, who was made one of the firm at that time, also had improvements to suggest. We anticipated that there would be unprincipled people in the profession who would attempt to copy our mechanical devices; though we little expected that people of the standing of a certain theatrical firm in this city would be guilty of infringing. We decided that if we received no patent we would try and protect our rights by common law. A few weeks ago we were granted the patent. Anyone doubting this is referred to our attorneys. We have notified the managers of every theatre in this country that we will protect our rights. We are the only managers allowed to use a tank for theatrical purposes."

Manager R. E. J. Miles, of Miles and Barton, who are about putting a tank on the stage in the performance of Lost in New York, in conversation with a MIRROR representative said:

"We are going right ahead with the tank, the water in which will represent the East River near Ward's Island. The notifications which I have received not to allow the use of a tank in theatrical representations have been sent me as manager of the Bijou Opera House and the Grand Opera House, Cincinnati, and not as a combination manager. The idea that the use of a tank can be prevented is preposterous. I have used one ten and twenty, yes, even twenty-four years ago, when I put one in The Cataract of the Ganges. How about the tank in The Rajah at the Madison Square Theatre some seasons ago?"

Manager Frohman's Programme.

"It is true that I have been managing the Lyceum Theatre for some time," said Daniel Frohman to a MIRROR reporter who found him busy in the midst of preparations for the production of The Wife at his theatre next Tuesday night; "but the regular opening of the first dramatic season here under my management does not begin until the production of David Belasco and Henry C. De Mille's new play. For a Summer season The Highest Bidder made a great success, and served to bring out Edward Sothern as a star. With The Great Pink Pearl and Editha's Burglar, too, I was fortunate. With the opening of the regular season, though, with an expensive company and with untried plays to encounter, I begin to feel a serious responsibility.

"However, I am prepared for all possible emergencies. If The Wife should not prove successful, I shall put another play on without delay. Yet The Wife serves to present all the members of my company, which consists, now that all the changes necessary have been made, of the following artists: Herbert Kelcey, Henry Miller, W. J. LeMoyne, Charles Walcot, Charles Dickson, William Faversham, Nelson Wheatcroft, Walter Bellows, Georgia Cayvan, Louise Dillon, Grace Henderson, Mrs. Charles Walcot, Mrs. Thomas Whiffen, Vida Croly and Henrietta Crosman, with David Belasco as stage manager. In the new play the authors have treated certain phases of American life and of human nature in a sensible and wholesome manner. As for the policy of the theatre, it will be simply a policy of good taste. I feel that my company is capable of rendering all classes of plays, from melodrama to farce-comedy, and with that fact in view I shall constantly vary the productions.

"I shall never, I trust, transcend the law of good taste and good tone. I hope to be able to make the Lyceum Theatre a family resort in the best sense of that term—something more than a theatre in which only the *blasé* play-goers might be interested. My past experience at this theatre prompts me to this course, and I shall adhere to it."

Mr. Randall's Hopes.

"I am now making arrangements," said W. W. Randall to a representative of THE MIRROR the other day, "for the production of a new farce-comedy, entitled Fourth of July, by a city journalist, and a comedy satire entitled Silver Plated, by Henry Doblin, a cousin of Charles S. Dickson. Both plays will probably be produced in New York in May next at the Fourteenth Street Theatre, as negotiations for a four weeks' run at that house are now pending.

"The announcement that I was to star M. A. Kennedy and Richard Golden together in the two plays was premature. There was talk to that effect. Neither comedy is of the ridiculous and hilarious nature of the Hoyt plays. The style of entertainment that I want to bring out is a sort of medium between the work done by Robson and Crane and that of Evans and Hoey—something between legitimate comedy and farce comedy.

"This idea is one that entered my head some two or three years ago, and I believe that there is a growing field for it. The comedies will be interspersed with original songs and musical selections. It is likely that Richard Golden will be one of the two comedians, though nothing definite has been decided upon."

Gossip of the Town.

The pleasant features of George S. Knight head this column. He has risen from the vaudevilles to be a leading dramatic star. He has just made a great success in his revived Baron Rudolph at the Fourteenth Street Theatre. His art is one of the unique productions of the American stage, and as an actor he is head and shoulders above all the so-called dialect comedians.

Julius Cahn will go in advance of the Held by the Enemy No. 2 company.

Harry Sellers is throwing all his energies into the advance work of Hoodman Blind.

Jacob Shattuck, formerly treasurer of the Bijou Opera House, is in town from San Francisco.

Mrs. Langtry and Mrs. James Brown Potter are pitted against each other in Philadelphia in January.

Ivan Peronet has been engaged by Henry Chanfrau to support John Hazelrigg in One Million Dollars.

Jennie Kimball's Mam'zelle company played a first-rate engagement at Jacobs' Theatre, Cleveland, last week?

G. Herbert Leonard, late leading man of the My Geraldine company, is in the city and open for an engagement.

W. A. Edwards was presented with a gold-mounted umbrella on his birthday last Saturday by the attaches of the Third Avenue Theatre.

Two songs, entitled "Yesterday" and "Popcorn," will shortly be issued by Eberhard, the music publisher. They were written by Pearl Eytinge.

Frank Moseman, for a number of years the representative of D'Oyly Carte in this country, has been engaged as treasurer of the Corsair company.

B. F. Horning, of George S. Knight's company, is putting in his spare time at portrait work in oil and pastel. His studio is at 788 Broadway.

Fred. White, recently conductor at Tony Pastor's, has been engaged as musical director at Koster and Bial's. He enters upon his duties next Monday.

Jacobs and Proctor state that they employ no booking agents. Their business is all transacted at the main office in the Third Avenue Theatre.

Alexander Spencer, for several seasons with the Wilbur Opera company, has signed for two years as musical director of one of Jennie Kimball's companies.

The Great Pink Pearl and Editha's Burglar, with William H. Gillette in the comedy roles, has already been booked in Boston, Detroit, Chicago and Pittsburg.

The Soggarth, under the management of C. B. Welles, will open its season at Syracuse on Nov. 21. Dominick Murray has been secured for the leading male role.

At Dockstader's a burlesque of Mlle. De Brassier, in which Mrs. James Brown Potter opens her engagement at the Fifth Avenue Theatre, is in preparation.

A new play by Frank Tannehill, Jr., and Richard Carroll, entitled P. A. T., is to be produced by Patti Rosa at the People's Theatre, St. Louis, on Nov. 12.

On the Sly, the new comedy by Ada Deaves, will be seen, with the authoress and Jennie Williams in the leading roles, at New London, Ct., the latter part of this week.

Charles MacGeachy, who has been assisting in the production of Rudolph at the Fourteenth Street Theatre, will be connected with the representation of She at Niblo's.

Gus Pitou has purchased a house in West Ninety-fifth street, which he is about furnishing as a permanent residence.

Emily Hughes, who is reported to be a very beautiful young English singer, is making arrangements to come to America, having received an offer from a New York manager.

The Held by the Enemy company in which the Misses Mills and Dupree and Sheridan S. Block have made distinct hits, leaves on Monday next for an extended tour through the South.

It is reported that when Adelaide Moore returns to this city next season, after her present tour in the English provinces, she will bring over an English company, and that she will also be seen in a new play.

A special exhibition of the Life Saving Corps of the Fire Department was given to John Cobbe by Chief Bonner at the new Headquarters of the Department in Sixty-seventh street on Tuesday afternoon.

Joseph Conyers, W. Rochester and Murtha Porteous have been engaged for R. C. White's She company, which shortly opens its season in Philadelphia. Miss Porteous will most probably appear in the title role.

At the end of the present season W. W. Tillotson, under whose management Evangeline is now being toured through the country, will turn over the burlesque to its owner, who will put it on the road and make a tour to California.

Josef Hofman, the child pianist, who comes to this country under contract to Henry E. Abbey, will be accompanied by his father, mother and German manager. He sails from Europe by the North German Lloyd steamship *Aller* on Nov. 17.

George H. Wood, the well-known monologist in the realms of Ethiopia, opened an engagement with Dockstader's Minstrels on Monday evening. His specialty made a hit, as his cleverness appeals to the more intelligent among minstrel-goers.

John A. Stevens writes to a friend that he is on his feet and all right again, but is going to bring suit against the London *Era* for £20,000 damages. If he's all right again, where does the damage come in, and what does he want with the £20,000?

Hardy Vernon left the Dominie's Daughter company at Orange, N. J., on Saturday night. He reports very bad business and some backwardness in the payment of salaries, although he obtained all that was due him. The company did a good business until it reached Philadelphia.

A little book entitled "Elocutionary Studies and New Recitations," by Mrs. Anna Randall-Diehl, has just been published by Edgar S. Werner, of 48 University place. It is of no special value as a work of instruction, but the selections are, as the name implies, novel and judicious. The book will be serviceable to professional and amateur readers and reciters.

Mme. Gerster sails for this country from Havre by *La Bourgogne* on Nov. 5. The concert company which she will head in a tour of this country under the management of Abbey and Grau will include Signor Ferrari, of Bologna, conductor; Helene Hastreiter, contralto; Theodore Bjorksten, tenor; DeAnna, baritone; Carbone, buffo; Nettie Carpenter, violinist, and Mlle. Sacconi, harpist.

"The report that I am about putting Julia Marlowe on the road because of her success here at the Bijou Opera House in Ingomar," said Manager R. E. J. Miles to a representative of THE MIRROR, "is not quite true. I brought her out here to show New York what she could do, and now I am not going to waste her time about the country. I am waiting for an opening right here in New York City."

Myra Goodwin has decided not to play any more one-night stands. Her time is now being booked by W. W. Randall entirely in the large cities. Her new play of Philopene scored a success in Jersey City and Boston. The company goes West, playing in Pittsburgh, Cleveland, Rochester, Buffalo, Toronto, Detroit and Chicago. The star and play will probably be seen in New York during the Spring.

Robert Mantell is reported to have made a big hit in Monbars in every place where the play has been seen up to the present time, while the business being done is said to be decidedly satisfactory. The play will be produced at Harry Miner's Newark Theatre next Monday night, on which occasion a number of New York managers, including J. M. Hill, John Stetson and J. W. Rosenquest, will go over to see the performance. The chances are that the piece will shortly be seen in this city.

Standing room only has been the order of the day at the Bijou Opera House since The Corsair was presented. On Saturday night between 200 and 300 people were turned away. The demands for seats for the professional matinee, which takes place this (Thursday) afternoon at one o'clock, instead of two, has been much greater even than had been expected. The report that Henry E. Dixey would be seen in the performance was unfounded.

About 150 people will take part in the Hayman-Gillette production of She at Niblo's, of which seventy will be included in the chorus. Much of the music will be that written for the San Francisco production of W. W. Furst. Mr. Furst has arrived by steamer from the Coast. Ben Teal is announced as the stage manager. The scenic artists include Voegtlin, Maeder, Schaefer, Harley, Unit and others. Benson Sherwood and aids are engaged on the mechanical effects. A leading costumer is engaged on the costumes.

Mrs. Harriet Webb, the dramatic reader, moved to town last week, having engaged apartments at 12 East Twenty-third street, Madison Square. There is no more central or accessible location in New York. Mrs. Webb's new quarters can be reached almost direct from any part of the city and from any railway depot or steamboat wharf. It is scarcely necessary to commend Mrs. Webb as a public reader or to advocate her system of teaching, for her time is fully occupied and her services are in great demand.

Following is a part of the cast of the Niblo production of She, the date of which has been settled for Nov. 28: She, Laura Clement; Leo, Wilton Lackaye; Holly, F. F. Mackay. Rehearsals begin next Monday. The stages of Niblo's and the Fourteenth Street Theatre and two halls will be used for the purpose. William Furst will be musical director and Ben Teal stage director. Mr. Stewart, of the Metropolitan Opera House, is employed on novelties in electric-light effects. Mr. Robinson, a modeller, has just arrived from London under engagement to make the properties.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Items: Clement Bainbridge, a well-known Elmiran, is a member of the Ideals.—Colonel S. A. Paine announces that he is no longer manager of the Madison Avenue Theatre.

ITHACA.

Opera House (H. L. Hilgus, manager): J. B. Polk's Mixed Pickles 19; large and well pleased house.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): A Boom in Matrimony was played for the first time 21, scorimg a success.

SENECA FALLS.

Daniels' Opera House: Joseph Adelman's co. in May Blossom played to a good house 18. Abbey's Uncle Tom co. 21: drew well

KINGSTON.

Opera House (W. C. Martin, manager): Gorman's Minstrels appeared before the largest audience of the season and delighted everybody. The feature was Billy Lyons' female impersonation. Billy is an old Kingston boy and was given a warm reception.

WATERTOWN.

City Opera House (E. M. Gates, manager): Gorman's Minstrels 18; good business and general satisfaction. With the exception of one or two vulgar "cracks" by Harry Budworth the entertainment was first class throughout. Watkins' Catnip Tea party 19; big house.

OLEAN.

Opera House (Wagner and Reis, managers): Alice Harrison and co. gave a very pleasing performance of Photos 20.

BEAVER FALLS.

Opera House (C. B. Foster, manager): Captain Jack Crawford and his On the Trail co. completely filled the house 22, the S. R. O. sign being displayed.

Sixth Avenue Theatre (E. W. Rohrkaste, manager): Barlow, Brothers and Frost's Minstrels gave good performance 21 to a fair sized audience.

AUBURN.

Academy of Music (E. J. Matson, manager): Joseph Adelman and a fair co. in May Blossom did a moderate business 19.

AMSTERDAM.

Opera House (A. Y. Neff, manager): Edwin F. Mayo 20; good house. Pete Baker in Chris and Lena 21; large audience. Mr. Baker is a great favorite here.

Potter Opera House (N. S. Potter, manager): Ida Van Cortland 17, week; fair business. Co. first-class and deserved crowded houses.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): J. K. Emmet had three big houses 17-19. Night of 18, owing to a large and destructive fire immediately in the rear of the theatre, the audience was dismissed. Cat-Nip Tea was fairly attended 20-21 and Abbey's U. T. C. co. finished the week to large business. R. B. Mantell in Monbars 28-9.

Grand Opera House (Jacobs and Proctor, managers): Largely attended last week by the admirers of Charles T. Ellis. This week, Clio; next Benj. Maginley.

Alhambra Theatre: The Bostonians gave good satisfaction to large attendance 19-21.

Wagner's Theatre: Mlle. Girard's Female Minstrels drew well last week. This week The Night Hawks.

Lobbyisms: Manager Joseph Clements' forty-sixth birthday, 21, was remembered by the attaches of the Grand, who presented him with a pair of opera-glasses. Treasurer Plummer making the presentation speech.—Mr. and Mrs. F. F. Proctor and H. R. Jacobs were in town last week.—Mabel Stanton's mother died 16. She was quite well known in the profession.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Alice Harrison in Photos 21; small house, due to a very disagreeable snow-storm. Audience delighted, encores being the order of the evening. Co. first-class. Barlow Brothers Minstrels 29.

Bark: Local Manager Bird is the proud possessor of a fine rough-coated St. Bernard puppy, a recent purchase from the Alta kennels at Toledo, O.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Dominie's Daughter 18; good house, excellent satisfaction. Held by the Enemy 19; large and very enthusiastic audience. Hattie Schell as Susan made a great hit. J. B. Polk in Mixed Pickles 22; excellent business.

NORTH CAROLINA.

DURHAM.

Stokes' Hall (J. T. Mallorey, manager): Cora Van Tassel in Hidden Hand 15; good performance to a packed house.

OHIO.

COLUMBUS.

Frank Daniels, in Little Puck, drew fair-sized crowds to the Metropolitan 21-2, and the star made a decided hit.

Tony Denier has a splendid specialty comb., and business at the Grand last week was excellent.

At Eichenlaub's business continues big. Manager Beltzer's benefit Wednesday evening was a great success.

Items: Peter Sells is in town. The big show will be home Nov. 26 and the Barrett show Dec. 6.—Plans have been prepared, and Mr. Eberly says that the Metropolitan will surely be dropped to the ground floor next season.—Hessenauer's new theatre is well under way—James G. Miller has bought an interest in the Miller, Stowe and Freman Circus, and will do the advance work next season.

DAYTON.

The Grand (Reist and Dickson, managers): Frank Daniels, in Little Puck, 17-19; medium business. Daniels in his new role is as clever as ever, but what he needs is good singing support. Edith Sinclair and Ed. Favor "gulp'd" a small audience 20, presenting A Box of Cash, which is nothing more than a poor steal of Peck's Bad Boy. The Silver King drew fair audiences 21-2 and gave satisfaction throughout. Co. good.

Cues: The Elks banquetted Frank Daniels 17. It was quite a swell affair—Mrs. Charles Kent leaves this week to join her husband, who is now with Robson and Crane.

UPPER SANDUSKY

Opera House (John A. Lime, manager): The laughing success, Trixie, with Walter R. Hawley in the title role, 16; good business. An excellent entertainment. Robinson and Hoey in their new side splitting farce-comedy in three acts, entitled Boodle, 22; good house and general satisfaction. Francis Labadie in Nobody's Child 28.

LIMA.

Faurot Opera House (George E. Rogers, manager): Francis Labadie and a good co. presented Nobody's Child 15; good business. Mr. Labadie is a young actor of much promise, and the audience were well pleased with the entertainment. Richard O'Gorman in Human Nature 17; large audience. The play is not a great one, but it seemed to tickle the audience considerably. T. T. Rook played Blabbs, the lightning-rod agent, very well. He is a great favorite here. Clara Louise Kellogg appeared in concert and the last act of Trovatore to a large and well pleased audience 20. We, Us & Co. 21; good business. The skit is as amazing as ever. Co. good. White Slave 27.

NEWARK.

Opera House (J. H. Miller, manager): Nellie Free, supported by a good co., played to good business 20-1, giving On the Sahara and Dad's Girl to well pleased audiences. The singing of Miss Free and Frank E. Dunner was much admired.

NORWALK.

Gardiner's Music Hall (S. S. Levey, manager): Clara Louise Kellogg Concert and Opera co. 18, to $603.50. Largest business ever done here, and a finer audience rarely assembles to greet a co. in Norwalk.

LEETONIA.

Opera House (Forney and Scobey, managers): Barlow Brothers Minstrels 20; fair house; fair performance. Labadie Nov. 5, Madam Fry Concert 7.

PORTSMOUTH.

Grand Opera House (Portsmouth Opera House co. proprietors; W. A. McFarlin, secretary; H. S. Grimes, manager): Dan'l Sully, the favorite Irish comedian, in his new play, Daddy Nolan, to a packed house, 20. The audience went fairly mad with delight. Mr. Sullivan was repeatedly called before the curtain.

Item: Wilhelm's Opera House has not been open this season.

URBANA.

Opera House (P. K. Bennett, Jr., manager): Harrison's Silver King, 18; large house and great satisfaction. Everybody fell in love with those wonderful baby artistes, Tonina and Lilly Adams. McCarthy's One of the Bravest 20; big house; everybody pleased. The fire scene was the most exciting ever seen here. Rice, Hart and Ryman's Minstrels 27.

Up in Flames: City Hall was destroyed by fire 16. Opened Dec. 21, 1868. Never much used after Bennett's Opera House was built in '81. Its last regular attraction was Duprez and Benedict's Minstrels. Among those who had played in it were Forrest, McCullough, Sothern, Chanfrau, Laura Keene, etc.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Rinehart Opera co. 17, week, presenting Red Riding Hood, The Waif's Luck, Cinderella, etc. Fair business, although not as good as deserved. The Rinehart Sisters in the leading roles and Charles Harris as comedian deserve special mention. Phil. W. Peters must not be forgotten. Clara Louise Kellogg concert 28.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): Over 1,000 people paid admission to see Uncle Tom's Cabin 17. It was presented by the Stetson co. Little Ollie Redpath appeared in Pert 19; large audience; well pleased. Ollie is the brightest little actress that has ever appeared here. As a star, she is a success, but her support is very poor.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Clara Louise Kellogg in concert 17; good business. We, Us & Co. 20; packed house. Roland Reed 29.

WAPAKONETA.

Opera House (C. W. Timmermeister, manager): Frances Labadie in Nobody's Child gave a satisfactory entertainment to a crowded house 17.

XENIA.

Opera House (J. A. Hivling, manager): Baldwin Theatre co., headed by Pearl Melville, week of 17, presenting Galley Slave, Two Orphans, East Lynne, Danites and Under the Gaslight. Only fair business.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Louise Litta in Chispa entertained a large gallery audience 17. Ten Nights in a Bar-room was well played by Fursman and Farrar's co. 21. Fair house. Scorer-Willerd co. 28-9, Silver King 27.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Waite's Comedy co. week of 17 to full houses nightly Van the Virginian was the only pirated play presented. Nellie Free 31-Nov. 2.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): The Criterion Opera co. played a fair engagement, but in rather hard luck. They presented The Mascotte, The Mikado, Bohemian Girl, Chimes of Normandy and Olivette in a creditable manner. New people joined 19 20

Grand Opera House (Fuller Trump, manager): Frank Daniels' Little Puck 20; large business. Mr. Daniels gets all out of the part that is in it. His creation is unique. Bessie Sanson was vivacious as is usual, and Rillie Deaves was acceptable. Maude Banks Nov. 3. Parlor Match 5.

Items: M. B. Delahunt, the basso of the Criterion Opera co., has received an offer to join the Emma Abbott Opera co. He is a true artist in every sense. James Duran joined the Criterion co. 19. Dr. J. M. Miller, of this city, entertained the members of the Little Puck co. after the performance.

PENNSYLVANIA.

HARRISBURG.

Opera House (Morkley and Till, managers): Sam'l of Posen, with Frank Howard in the title role, was given to fair business 18. The Bunch of Keys was rattled 19 and amused a good house. Erminie was the magnet which drew the best and largest house of the present season 21. The standers were conspicuous in all parts of the first circles.

Item: There will not be any new opera house in this city for a long time.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Black Thorn 21-2; paying business. The plot of Black Thorn is a very poor copy of The Exiles, and the leading role, in the hands of Joseph J. Sullivan, is stiff and unnatural. Spencer Pritchard and Lea Peasley are the only members of the co. (excepting little Carrie Wallace) who deserve credit. One of the finest of audiences, so far as the elite of our town is concerned, sat in the theatre 18 to listen to the charming music of the Mendelssohn Quintette and its captivating prima donna, Belle DuBois. The ten numbers on the programme were rendered with a skill and finish that reflected the greatest credit on the organization. Special honors could not be assigned to any one performer, all did their duty so admirably.

Trouble: There is trouble in the camp of the Quintette and how it will terminate time alone will tell. During the afternoon before the concert Miss DuBois visited the editorial rooms of the *Daily Times* and made numerous complaints concerning the harsh treatment she was receiving at the hands of members of the co., especially from Herr Hille, the solo violinist. She had been refused rehearsals and snubbed in various ways. She was recommended to and visited Prof. Fred. Wolle, than whom no better musical critic can be found anywhere outside of large cities, and at his house was given a rehearsal of certain numbers. During the concert the Quintette played perfectly on all occasions except when accompanying Miss DuBois. Then it was noticed that the first violin lagged dreadfully and seemed very much inclined to embarrass or break down the prima donna. It can be said to Miss DuBois' credit, however, that she stood her ground heroically and never once faltered or struck a false note. Her singing was perfect, and we fail to understand why so good a performer as Herr Hille should be so deficient when accompanying so fine a singer, and so far forget himself as to strike a false note, which he actually did. Miss DuBois did not start on the false tone, however, but waited until the proper chord had been struck, at the same time giving Herr Hille a look which nearly every one in the audience noticed, and which he will not likely soon forget. Miss DuBois' intonation is perfect and most distinct and must be appreciated by musicians. A little discipline of the first fiddle would make this Mendelssohn Quintette one of the best musical organizations to be found anywhere.

ASHLAND.

Opera House (Theodore Barrow, manager): Sallie Hinton played to fair business week of 17, presenting Hidden Hand, Lancashire Lass, Little Sunshine, Blow for Blow, Nobody's Child and Little Barefoot. Star pleasing, but not well supported.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Erminie 17-18; crowded and well pleased houses. Hyde's co. 19; fair variety. Held by the Enemy 20. This being new to the people here it did not get the house it deserved. The cast was one of the best ever seen here. Mr. Burgunder is to be praised for the class of entertainments he has furnished so far this season. Fannie Davenport 27, Rhea Nov. 1, Michael Strogoff 3, the Dalys 7, Ada Gray 8, Smith Family 9-10.

ALLENTOWN.

Academy of Music (B. J. Hagenbach, manager): The Mendelssohn Quintette Club 17; medium business. It is seldom we have an entertainment of this kind that gives better satisfaction. This week Maggie Harold in a repertoire.

Music Hall (E. L. Newhard, manager): A good-sized audience saw A Bunch of Keys 17. Performance very good. Beacon Lights drew a good-sized audience 19, but on 20 no doubt owing to very bad weather, business was light. Co. exceptionally strong. Rhea in Frou Frou 28, Fanny Davenport in Fedora 29.

PITTSTON.

Music Hall (W. D. Evans, manager The Dominie's Daughter 19; good-sized and appreciative audience. Marion Booth in the title role was well received. Whole co. excellent. Kate Castleton 28.

BUTLER.

Opera House (John S. Campbell, manager): Eloped was presented 15 by the Scorer-Willard Comedy co.; very large audience. Kate Bensberg's English Opera co. happened along 18, and presented L'Ombra to a small but enthusiastic audience. Those not present missed a rare musical treat.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Hyde's Specialty co. 21; large house. The specialties were all good and gave the best of satisfaction. Flora Moore, Sam Devere and Kittie O'Neil made great hits. Ullie Akerstrom 31, week.

SHAMOKIN.

G. A. R. Opera House (John F. Ostler, manager): The Dominie's Daughter 20; fair house. Co. very strong. Powers' Ivy Leaf 27; Fanny Davenport Nov. 5.

Arena: Barnum's Circus showed to 20,000 people 17.

SUNBURY.

Opera House (W. C. Lyon, manager): Al. G. Fields' Minstrels gave an excellent performance to very ordinary house 18. Pat Rooney 27; Salisbury's Troubadours 1 2.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Louise Arnot, supported by a good co., appeared 17 and week, presenting A Celebrated Case, '49, Lucretia Borgia, Ireland as it Is, Leah the Forsaken and Fun on the Bristol. Low prices; business very good, standing-room being at a premium the last two nights.

At the King Street Theatre the Close Shave co., Burnside and Isherwood managers, came to grief. They were booked for a three nights engagement, but business was extremely bad, and finding they could not meet their liabilities, the managers basely deserted the co. Owing to the kindness of some of our citizens and of the Louise Arnot co. their baggage was released and tickets to New York purchased.

YORK.

Opera House (C. B. Pentz, manager): Sam'l of Posen 19; good house. Frank Howard as Sam'l Plastrick, gave a very creditable performance. William Johnston as Bronson, and Miss Dobson as Celeste deserves mention. Mixed Pickles 27, Checkered Life Nov. 3.

Park Theatre: Shadowed Crime 18; fair house. George Mitchell in five different personations was good. Little Georgie Pearl's specialties were excellent. San Francisco Minstrels 28-29

TAMAQUA.

Opera House (L. H. Allen, manager): Field's Minstrels gave a delightful entertainment to an appreciative audience 20. Refined and original.

Arena: Barnum showed 18 to rather small tents.

HANOVER.

Opera House (J. Percy Barnitz, manager). Shadowed Crime 19; large house. Returned to Life 20; very slim house owing to heavy rain and other causes. Good play of the kind. Moore and Vivian Nov. 1. A Checkered Life 5.

OIL CITY.

Opera House (Kane and Rogers, managers): Photos as presented by Alice Harrison 17 drew fair house and was a decided failure. The price is entirely too flimsy for clever people. Daniel Boone 31, Bostonians Nov. 1 Sam'l of Posen 3.

TYRONE.

Opera House (Fiske Conrad, proprietor): Sam'l of Posen 22; large and exceedingly well-pleased audience.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Frank Howard in Sam'l of Posen 17; small house. Hyde's co. 20; fair sized and appreciative audience. Casino Opera co. in Erminie 22: very large and highly elated audience. The scenic costumes and effects were superb. Pat Rooney 28, Ivy Leaf 31.

READING.

Academy of Music (John D. Mishler, manager): Ullie Akerstrom appeared week of 17 in repertoire of popular plays. Fair business. Thrown Upon the World 27-9. Maggie Harold 31, week.

Academy of Music (John D. Mishler, manager): Beacon Lights did fair business 17-18; Bunch of Keys gave three performances 21-2; large houses. Mlle. Rhea 29.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Hyde's Specialty co. 18; good business. Aronson's Opera co. in Erminie 19-20; large houses. Addie Cora Reed takes the part of Erminie to perfection. Held by the Enemy 21-2 with matinee; large business. Play changed for the better.

ERIE.

Park Opera House (Wagner and Reis, managers): We, Us & Co. 17; excellent business. Alice Harrison in Photos 18; good house. The star is a winsome little lady, and sang and danced herself into much favor. Robert B. Mantell in Monbars 19; business good. Mr. Mantell met with many tokens of favor. He carried the house with him as one man. Fanny Gillette as Diana, and Nettie Van Sickle as Blanche, were especially worthy of mention for excellent work.

WARREN.

Library Hall (Wagner and Reis, managers): Robert Mantell in Monbars 21. Support good: costumes elegant. Three curtain calls. Entire satisfaction. Fair house; bad storm.

TITUSVLILE.

Opera House (C. F. Lake, proprietor): Kate Claxton in Two Orphans 18: large house; first-class performance.

NORTH EAST.

Short's Opera House (T. W. McCrary, manager): Pete Baker in Chris and Lena 18; good house and best of satisfaction. Daniel Boone Nov. 4, Francis Labadie 18-19.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): Cora Van Tassel and co. played a very successful engagement, opening in The Hidden Hand to one of the largest audiences of the season, 21. The galleries were actually overflowing with humanity, while the rest of the house was crowded to the verge of discomfort. The Hidden Hand was repeated at a matinee, and on Saturday night Joshua Whitcomb and Kathleen Mavourneen as a double bill. MacCollin's Opera co. week or 31.

TENNESSEE.

NASHVILLE.

Theatre Vendome (J. O. Milsom, manager): My Geraldine 17-19 First night, house crowded. Remaining two nights and matinee, light attendance. This is in many respects about one of the least commendable of all Bartley Campbell's productions. Duncan B. Harrison, one of the proprietors, has written a prologue and changed the piece around in many ways for the better. Still, there is ample room for further improvement. Mrs. Dion Boucicault sustained the leading role with much credit. She is a very fine emotional actress. The supporting co. is decidedly above the average. Eugene O'Rourke and T. F. O'Malley are to be commended for excellent work. Charles Warren and Harry J. Morgan were very good also. The former's songs were very much enjoyed. As Norah Brophy, a colleen, Mrs. Harry Bloodgood was exceedingly clever and scored a hit, while the beauty and grace of Lavinia White as Geraldine captivated all. Natural Gas 20-2; large and delighted audiences. It is a spledid farce-comedy, and is excellently presented. The co. is strong throughout. Gilbert, Donnelly and Girard are inimitable. As Kitty Malone Amy Ames is great. Rachel Booth, Katharine Howe and Kate Allen form a pretty and a graceful trio. They established themselves as favorites. Devil's Auction 27-29.

Masonic (E. V. Anglim, manager): Morris' Canine Equine Paradox 17-19; fairly good houses. The performance was the best of the kind I have ever seen. Marie Prescott 20-2; moderate business. She presented Ingomar, As You Like It and Merchant of Venice. Ingomar was repeated at the Saturday matinee. Miss Prescott is an accomplished actress, and must so impress any one that may chance to see her. She shows decided improvement since I last saw her, three years ago. Ability and talent show themselves plainly in whatever she does As leading support, R. D. McLean is tolerably good. Daniel A. Kelly 24 in The Shadow Detective.

Dime Museum: Mr. Foster, the new manager, is doing all in his power to make the house a pleasant and entertaining retreat. The Adams and Welsh Co. continue to present to full houses in the theatorum The Brook, while in the museum hall proper are many new attractions that interest large crowds.

Mention: Dan Consadine, for several years assistant treasurer of the Masonic, but more recently of the Vendome, has resigned to go with the Emma Abbott co. as treasurer. Danny is as clever and as competent as they make 'em.—M. E. Hynes has been appointed assistant treasurer at the Vendome. I find him exceedingly polite and accommodating at all times.—John Whiteley, manager for Marie Prescott, is in town. He reports good business thus far.—Professor L. D. Abbott, musical director at the Vendome, has gathered together an excellent orceestra. There are none better in the South—I had a pleasant chat with J. D. Collier, treasurer for the Natural Gas co. He sends kind regards to THE MIRROR. Mr. Collier terms their business as phenomenal—says they have not played a bad engagement since they opened—Mr. Rogers, of My Geraldine co., begs to be remembered to THE MIRROR.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Thomas W. Keene attracted good audiences 18 19, considering that President Cleveland was in the city the first night, and it rained in torrents the second. The performances were very fine, and Messrs. Keene and Wheelock were repeatedly encored. Receipts, $1,100. Haverly's Minstrels 26-7; Mrs. D. P. Bowers 28-29.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Gilbert Donnelly and Girard and Natural Gas 15-19: big business; Agnes Robertson 20

Items: George H. Kein is in town ahead of Mr. and Mrs. .. J. Florence.—Walker's Vauderville is giving a good show to fair crowds.—George B. McDonald was here a few days since ahead of Sells Brothers' Circus, which will show here Nov. 5.—The street car co. have assumed control of the League Baseball Park and rent it for amusement purposes. Being outside the city limits circuses save the city license.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Hardy and Young's Bad Boy co. 21-2. Highly appreciated. Band and orchestra splendid.

KNOXVILLE.

Staub Theatre (Fritz Staub, proprietor): Barry and Fay in Irish Aristocracy 17; fair business. Mrs. D. P Bowers 31-Nov 1.

TEXAS.

DENISON.

McDougal Opera House (F. A. O'Mally, manager): This popular amusement hall was formerly opened for the season 12. The house has been thoroughly renovated; four new dressing rooms added; also improved devices for handling scenery and baggage. The house throughout will be well warmed this season, which will be cheery information to many cos. who suffered from cold last winter. Louise Balfe opened in Dagmar to a crowded house. An actress of the highest order, backed by a very strong co. she charmed all.

Item: An important new feature at the opera house is a good orchestra engaged for the whole season.

BRENHAM.

Grand Opera House (A. Simon, manager): Around the World in Eighty Days (W. J. Fleming) 19; good house, which was not deserved. Blood-and-thunder acting is about played out in Texas. "Special scenery" advertised, but none used, could have used it, but would not put it up.

TEXARKANA.

Ghio's Opera House (J. E. Reilly, lessee and manager): Around the World in Eighty Days played to moderate good business and gave satisfaction 13; Original Nashville Students 15. Very good. Sunday night they gave a sacred concert, and it was enjoyed by all present. Lizzie Evans presented Our Angel 19. Largest business of the season. Lizzie always gets a crowded house here. She's a favorite.

PALESTINE.

Temple Opera House (Francis and Gunning, managers) Fleming's Around the World in Eighty Days 15; fair business.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Andrews' Michael Stroggoff, interpreted by a co. not renowned for histrionic ability, had a profitable engagement 14 The efforts of E. J. Hanson and Charles Klein were well received, and Nelton's juggling was feature. Ballet tame. Jennie Yeamans met with a most cordial reception at the hands of a very large audience 17; and she deserved it. Unlike many of her ilk, Miss Yeamans' methods are natural and unrestrained, and consequently delightfully refreshing. Naturally humorous, her shortcomings in the very few pathetic scenes are pardonable. The supporting co. are all competent and entitled to a share of the praise. As to the play the name Our Jennie covers all

Items: The property man of the Michael Strogoff co. might with advantage give more prompt attention to his duties.—The Our Jennie night was made popular by the presentation of the gold medal donated by Miss Yeamans to the ball-player scoring the most runs in a recent game. The contesting clubs were out in full force, and the bright little star was the recipient of handsome floral tributes from both nines. Your correspondent had the pleasure of meeting Miss Yeamans during her short stay and found her as clever and entertaining off the stage as on it.—Miss Yeamans celebrated the anniversary of her birth Sunday in New Orleans, and was not forgotten by her co., who in esteem presented her with the following articles: Solitaire diamond ring, diamond and emerald ring, moonstone and pearl ring, pair gold bracelets, gold pencil and charms, gold handled umbrella and flowers in profusion. A dinner was tendered her by New Orleans admirers.—W. A. McCall has assumed the management of Miss Yeamans, vice Jacob Rosenthal.—B. F. Dodson goes in advance.

TYLER.

Opera House (E. Albertson, manager): Around the World in Eighty Days 14; full house. Full satisfaction. Nellie Boyd 17, in Unknown, and 18 in Passion's Slave, played to good business; Louise Balfe 30

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Largest house of the season 14. Wilson and Rankin's Minstrels held the boards. Played also to a good business on 15-16. Performance good. Wilson is quite a favorite here, but of course we miss Rankin. Luke Schoolcraft a relic of the old-time minstrels, was very good. I must say that to see minstrels dressed in a costume of the time of the caviliers does not suit me and I long to see old-time minstrelsy revived. Andrews Minuet Carnival co. in Michael Strogoff 17. The banner house of the season, beating Wilson and Rankin's first night. Performance fine, co. strong. Nelton the juggler is one of the most graceful and finished performers I have ever seen. Florence Bindley 29-31. John F. Ward Nov. 1-2.

Item: Don't forget that the MIRROR is always on sale at Rische and Son's, in the Opera House building.

FORT WORTH.

Opera House (George H. Dashwood, manager): Charlotte Thompson in Jane Eyre drew a fair house 18 Support good as a whole. Wilson and Rankin (without the Rankin) gave us a new musical performance 18. The unique arrangement of the first part, together with the new songs and the new jokes, made up for the weak parts in the olio, and taken altogether the performance can be called the best of its kind ever seen here. The house was crowded and the audience retired delighted. Luke Schoolcraft is a valuable acquisition to the party. Little's World appeared to a small house 19. Followed too closely on the minstrels. McIntyre and Heath Minstrels 20. Fleming's co. Nov. 2, Florence Bindley 4. Jeffreys Lewis 7-8.

Arena; Sells Brothers' Circus in two performances 17; large crowds. Davis and Colvin Nov. 1.

WACO.

Opera House (J. P. Garland, manager): J. Z Little's World co. 15; poor business. The sinking ship and raft scenes were excellent. Wilson and Rankin's Minstrels 17; the largest house of the season; was filled to overflowing. Right royally were we entertained. George Wilson and Luke Schoolcraft are old favorites, and were greeted with thundering applause. The Adonis clog, portraying ancient and modern statuary, arranged by J. Marcus Doyle and executed by eight dancers, was superb to a degree. Andrews' Michael Strogoff 20; well filled house.

Mention: Mrs. Daniels, wife of Manager Daniels, of the minstrels, is ill at Hot Springs with dropsy. Her sister, Mrs. George Wilson, is with her.—The original Nelton, premier juggler and fire-fiend, just from Europe, has joined Andrews' Michael Strogoff co. for the season.

SHERMAN.

Opera House (E. L. Sons and co., managers): Louise Balfe opened our season 13 in The Planter's Wife. The audience was only fair in numbers, but was warm in manifestations of appreciation. Miss Balfe has a most excellent co. It is hardly necessary to say how very fine was the rendition of Edith Gray by Miss Balfe. One cannot conceive that it could have been performed in a more charming manner. In the scene where she bids farewell to her husband all the ladies in the house were in tears. Charlotte Thompson 18; very small house.

HOUSTON.

Pillot's Opera House (Henry Somerville and Son, managers): The charming soubrette, Jennie Yeamans, pleased a fair and very select house 19.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Milton Nobles opened a four nights' engagement 17; large house. From Sire to Son was presented, and is considered ahead of Nobles' other productions. Dollie Nobles, always a favorite, was accorded the warmest recognition. The co. is very fair throughout.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress) John S. Clarke, 19-23, was welcomed by large, refined, intelligent and critical audiences. Heir-at-Law, She Stoops to Conquer and Toodles were presented. A memorable event may be added to the records of the Richmond Theatre—the appearance of the grandson of the elder Booth, Creston Clarke—making his debut as Hamlet on the afternoon of the 22. The mantle of his gifted ancestors has fallen on worthy shoulders, and Creston Clarke has achieved a triumph. His rendition of the chaste and difficult character of the "Melancholy Dane" was worthy of all praise. He looked the character and had a refinement in all his actions that clearly evinced innate talent. His voice, at times, was too low; but this may have been caused by nervousness and the knowledge of the ordeal he was undergoing He has a slight lisp, which, while not a serious detraction, is an impediment to successful and musical enunciation. Mr. Clarke has a very classical face and a lithe, good figure. It is but just to add that the Ophelia of Olga Brandon closely approached perfection She was a most charming Ophelia and enacted the character as one who had studied and played naught else. Mrs. Powell has shown herself, by the engagements of the Clarkes and the debut of Booth's grandson, to be the excellent manageress she is.

Items: James Powell was warmly welcomed back to his old position at the theatre by his numerous friends. Mrs. Powell has had a beautiful large gilt sign, with a harp outstanding, placed over the front door of the theatre. It is one of Russell Wyatt's best efforts.—Mr. Wyatt is the popular treasurer of the theatre.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Rose Osborn presented Fortune's Fool 17 to good audience. This star is an able and painstaking actress, but her support needs strengthening. John Sleeper Clarke and an excellent co. presented A Round Trip 18; delighted audience. This week Ada Gray.

Opera House (James Logan, lessee): McCarthy and McCall's co. in True Irish Hearts to standing-room only last week. This week George W. Mitchell in Shadowed Crime.

Briefs: The members of the local lodge of Elks are making extensive preparations for the dedication of their monument in the "Elks' Rest" near this city 31. The New York, Washington, Baltimore, Richmond and other lodges will attend in a body or send delegations. The ceremony will be followed by a banquet to the visiting brethren.

STAUNTON.

Opera House (W. L. Olivier, manager): Templeton Opera co. 17-18 in Girofle-Girofla and Herminie (Erminie?) Good houses. Girofle-Girofla was poor, being not well cast; but Herminie was excellently rendered and was well liked. The Moran-Thomas San Francisco Minstrels gave two excellent entertainments to good houses 19-20. Wood's Comedy co. 27; Mixed Pickles 29.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Stetson's U. T. C. co. 18; usual crowd.

WISCONSIN.

MILWAUKEE.

Beatrice Lieb appeared at the Grand Opera House 16 in Howard P. Taylor's Infatuation, seen in your vicinity last season. There are many inconsistencies in the play, and at the end there is a general feeling that there is something unfinished. These matters, however, can be remedied in time. Miss Lieb does some clever acting, but is by no means a strong emotional actress. The co. in the main is fair, and with a little time the play may run more smoothly. Lillian Lewis week of 31.

Rosina Vokes made her first appearance in Milwaukee in a number of years at the New Academy 17-19, presenting In Honor Bound, My Milliner's Bill, The Double Lesson, Which is Which and The Circus Rider. Miss Vokes has lost none of her charm of former years, and still acts and dances with all her old sprightliness. Of the support, Courtenay Thorpe and Felix Morris made distinct hits. Cora Tanner in Alone in London opened a three nights' engagement 20 Miss Tanner and Alone in London are both well known and popular here, and business was excellent.

May Fisse's Blondes have been doing a fair business at the People's Theatre. At the Palace Theatre Stuart's Theatre co. will give two performances of The Little Duchess week of 23. The Dime Museum, under the management of John Sundin, still continues to be a popular place of amusement, and draws crowds daily. Charles Erin Verner gave two performances of Shamus O'Brien at the Academy 16; crowded houses. T. L. Laurie and Louis Haven joined the co. here, taking the places of J. C. Murphy and Queen Vassar. Performance on this account was a little uneven. Mr. Verner is quite a favorite here, and is a very pleasant gentleman.

Items: Two members of Infatuation co. got bridged in Chicago and did not arrive in time to give the matinee performance 16. Miss Lieb is rehearsing a new piece, which we are informed will be produced in Kansas City some time in November.—The Georgia Minstrels are being reorganized in this city and will take the road shortly under the management of Harry Murray.—During the Vokes engagement several theatre parties were given by the so-called upper ten, who distinguished themselves by coming in late and disturbing the performance by talking, whispering and laughing on their way to the loges and boxes. They received a merited rebuke, however, on Wednesday night, which may do them some good. Full-dress suit does not always make a gentleman.—Eddie Cook, the gentlemanly treasurer of the New Academy, will go out for a few weeks with the Georgia Minstrels.

Good-bye: This is my last letter to THE NEW YORK MIRROR from Milwaukee. I will soon take my departure for the wilds of Missouri—to settle down for a time at least. Before closing I wish to extend my thanks to the profession at large and the managers and attaches of our local theatres for their uniform courteous, kindly treatment during my connection with THE MIRROR, and beg a continuance of same for my successor. During the past few years I have made many friends in the profession. I also wish to extend my thanks to THE MIRROR, and in bidding it farewell wish it a happy and prosperous future. I hope that in years to come I may again find myself connected with the leading dramatic paper of the country. W. W. WINTON.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): Minnie Maddern in Caprice 18; S. R. G. Best play we have seen this season.

OSHKOSH.

Grand Opera House (H. Nunnemacher, manager): Cora Tanner in Alone in London to fair-sized house. All well pleased.

RACINE.

Turner Hall (William Tiede, manager): Stuart's Theatre co. opened 17 to immense business, and have continued to draw large crowds every evening. The week's receipts may be safely figured at $600, and no doubt would have been more if the seating capacity had been larger. Many turned away. There is nothing special to say about the co. except that they are up to the standard of 10-20 attractions.

JANESVILLE.

Opera House (P. L. Myers, manager): Cora Tanner in Alone in London 18. Marked success. Miss Tanner's ladylike and natural acting won the house from the beginning. Her support was exceptionally strong. The house was large and the co. scored well.

WYOMING.

CHEYENNE.

Opera House: De Lorme-Neal co. in Fogg's Ferry 18. Same co. in Unequal Match 19. Poor business; poor co.

CANADA.

BELLEVILLE.

Grand Opera House (H. Tammadge, manager): Marguerite St. John's London Comedy co. opened 15 in The Life of an Actress to a small but well pleased audience.

OTTAWA.

Grand Opera House (John Ferguson, manager): Gorman's Minstrels drew a big house 20. Arranged a return date.

HAMILTON.

Grand Opera House (T. Riche, manager): Robert Mantell faced our footlights 17-18, presenting his much-heralded new play, Monbars. The play opens quietly but gradually increases in interest until a satisfactory climax is reached, and the curtain falls amid storms of applause. Mr. Mantell actually has a very good part, and makes the most of it; but his make-up is much too young. Roland Reed, in Cheek, drew good houses 21-2.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Week of 17, J. S. Murphy; crowded houses; standing-room only on several occasions.

LONDON.

Grand Opera House (John H. Davidson, manager): Marguerite St. John and her English co. 20-22; very poor business.

MONTREAL.

Academy of Music (Henry Thomas, manager): Week of 17 Hole in the Ground; good business. The catching songs and the dances were all repeatedly encored. George Richards as the Stranger gave great satisfaction, especially in his song, "The Railway Guide." Frank Lawton as the station-master won a good share of applause by his whistling specialty. Flora Walsh was charming as the Lady of the Lunch Counter. Maurice Grau's French Opera co. nine nights from 24; the remaining three nights of second week, Mrs. Langtry.

Theatre Royal (Sparrow and Jacobs, manager): Business last week the largest ever known; standing-room was at a premium, and hundreds turned away. The attraction was Newton Beers in Lost in London Mr. Beers gave a strong impersonation Job Amroyd, the true hearted miner. His co. rendered efficient support. Sam Bernard as Blinker, the London tiger, and Joe, the street sweeper, deserves especial mention. Other noteworthy features were the North Britain Pan-Pipe Singers and two very pretty ballets. Staging good. This week Corinne; next, Hallen and Hart's co.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): Cincinnati 24, week, St. Louis 31, week, Memphis Nov. 7, week.

A. M. PALMER'S JIM THE PENMAN (Eastern co.): Worcester, Mass., 27 9, Brockton 31, Taunton Nov. 1, New Bedford 2, Fall River 3, Newport, R. I., 4, Westerly 5, New London, Ct., 7. Hartford 8, New Britain 9, Meriden 10; Pittsfield, Mass., 11, Hudson, N. Y., 12, Saratoga 14, Cohoes 15-16.

ALONE IN LONDON CO.: Chicago 24, week, Peoria 31-Nov. 1, Keokuk, Ia., 2, Burlington 3, Davenport 4, Dubuque 5, Lacrosse 7, Winona. Minn., 8, Eau Claire, Wis., 9, Stillwater. Minn., 10, Duluth 11-12, Minneapolis 14, week.

A NIGHT OFF CO.: Salem, N. J., 27, Annapolis, Md., 28, Alexandria, Va., 29, Norfolk 31-Nov. 1, Richmond 3-5.

ARTHUR REHAN'S CO.: Toledo, O., 27-9, Toronto 31-Nov. 2.

ACME COMEDY CO.: Oil City, Pa., 26-7, Bradford 28.

ALLAN DARE CO.: Brooklyn 24, week.

ANDREWS' MINUET CARNIVAL CO.: Kansas City 31, week, Council Bluffs Nov. 7, Omaha 8 9, Sioux City 10-11, Fort Dodge 12.

ALICE HARRISON: Providence 27-9, Worcester, Mass., Nov. 2-3

ATKINSON-COOK CO.: Nashua, N. H., 24, week, Concord 31, week, Fitchburg, Mass., Nov. 7, week.

ARABIAN NIGHTS CO.: Baltimore 31, week.

AGNES HERNDON: Ft. Worth, Tex., 28-9.

AROUND THE WORLD IN EIGHTY DAYS (Fleming's): Waco, Tex., 29, Dallas 31-Nov. 1, Fort Worth 2-3, Sherman 4, Paris 5, Marshall 7, Shreveport, La., 8.

ADA GRAY: Norfolk Va., 24, week, Wilmington, Del., 3-5, Wilkesbarre, Pa., 8.

ANNIE PIXLEY: Chelsea, Mass., 28, Springfield 31, Westfield Nov. 1, Pittsfield 2, Kingston, N. Y., 3, Poughkeepsie 4, Yonkers 5.

AIDEN BENEDICT: Oconto, Wis., 27, Menominee 28, Norway 29, Iron Mountain 31, Crystall Falls Nov. 1, Escanaba 2, Marquette 3, Negaunee 4, Ishpeming 5, Republic 7, Houghton 8, Calumet 9, Torch Lake 10, Hancock, 11.

AGNES WALLACE-VILLA: Putnam, Ct., 24, week.

ABBEY'S UNCLE TOM CO.: Rochester, N. Y., 27-9

ADAMS BOOKMAN CO.: Duquoin, Ill., 24, week.

ARGONAUTS OF '49: Ft. Wayne, Ind., 27 9.

ADELAIDE THORNTON: Trenton, N. J., Nov. 7.

BEATRICE LIEB: Cedar Falls, Ia., 29, Independence 31, Dubuque Nov 1-2

BOOTH-BARRETT CO.: Kansas City 24, week, St. Louis 31, week, Cincinnati Nov. 7, Cleveland 14-16, Toledo 17, Pittsburg 21, week.

BENJ. MAGINLEY: Albany 24, week. Syracuse 31, week.

BOOM IN MATRIMONY CO.: Albany 28-9, Oneonta 31. Plymouth, Pa., Nov. 1, Lewisburg 2, Lancaster 4 5.

BOY TRAMP CO.: Baltimore 24, week.

BEACON LIGHTS: Philadelphia 24, week, St. Louis 31, two weeks.

BOY HERO CO.: Palestine, Tex., 27, Beaumont 28, Orange 29, Lake Charles, La., 31, Lafayette Nov. 1, New Iberia 2, Franklin City 3, Morgan City 4, Thibodaux 5, New Orleans 7, week.

BLACKTHORN CO.: Boston 24, week, Paterson, N. J., 31, week, Brooklyn Nov. 7, week.

BARRY AND FAY: New Orleans 24, week, Lake Charles 31, Beaumont Nov. 1, Houston 2-3, Galveston 4-5, Austin 7-8.

BAIRD COMEDY CO.: Sarnia, Ont., 24, week.

BASYE-DAVIS CO.: Greenville, Miss., 24, .

BUNCH OF KEYS: Hartford 27-9, N. Y. City 31, two weeks, Yonkers, N. Y., Nov. 14, Matteawan 15.

CHARLES T. PARSLOE: Birmingham, Ct., 29, Bethlehem, Pa., Nov. 1, Baltimore 7, week, Worcester, Mass., 14-16.

C. ERIN VERNER: Rock Island, Ill., 27, Peoria 28.

Streator 29, Iowa City 31, Cedar Rapids, Ia., Nov. 1, Des Moines 2, Ottumwa 3.
Clara Morris: Boston 24, week.
Charlotte Thompson: Norfolk, Va., 28-9, Philadelphia 31, week, Baltimore Nov. 7, week.
C. A. Gardner: Providence 27-29, Philadelphia 30, week, Harrisburg, Pa., Nov. 7, Pottsville 8.
C. T. Ellis: Rochester 24, week, Troy 31, week, Montreal Nov. 7, week, Toronto 14, week, Buffalo 21, week.
Conrad the Corsair: N. Y. City 17—indefinite run.
Cora Van Tassel: Athens, Ga., 27, Atlanta 28-9.
Crossen's Banker's Daughter Co.: Gloucester, Mass., 29.
Clio: Syracuse 24, week, Rochester 31, week.
Chip o' the Old Block Co.: Chatham, Ont., 27, Adrian, Mich., 28, Ypsilanti 29, Detroit 31, week.
Cattle King Co.: Cincinnati 24, week, Indianapolis 31, week.
C. A. Loder: Ft. Wayne, Ind., 31 Nov. 2.
Claire Scott: Lockport, N. Y., 24, week.
Carney-Sheppard Co: South Bend, Ind., 24, week.
Claire Patter: Dodge City, Kas., 24, week.
Daniel Boone Co: Kittaning, Pa., 27, Franklin 28, Meadville 29, Oil City 31, Titusville Nov. 1, Jamestown 2, Erie, Pa., 3, Niagara Falls, N. Y., 5, Buffalo 7, week.
Dion Boucicault: Boston, Oct. 17, five weeks.
Denman Thompson: N. Y. City 17, four weeks, Brooklyn Nov. 14, week, N. Y. City 21, five weeks.
Deacon Brodie Co.: Port Huron, Mich., 27, East Saginaw 28, Bay City 29, Muskegon 31, Grand Rapids Nov. 1-2, Toledo 3-5, Chicago 7, week.
Devil's Auction: Nashville 27-9.
Dalys' Upside Down: Amsterdam, N. Y., 27, Schenectady 28, Utica 29, Syracuse 31-Nov. 1, Cortland 2, Norwich 3, Elmira 4, Scranton, Pa., 5, Wilkesbarre 7, Trenton, N. J., 8, Reading, Pa., 9, Wilmington, Del., 10, Yonkers, N. Y., 11, Poughkeepsie 12, Boston 14, week, Binghamton, N. Y., 21, Meadville, Pa., 22, Akron, O., 23, Springfield 24.
Dominick Murray: New Haven, Ct., Nov. 7.
D. A. Kelly: Nashville 24, week.
Dominie's Daughter Co: New Haven 27-9.
Dan Sully's Daddy Nolan Co.: Columbus, O., 24, week, Louisville Nov. 25.
Dark Secret Co.: N. Y. City Sept. 19—indefinite season.
Delhauer Co.: St. Joseph, Mich., 27, Niles 28, Three Rivers 29.
Dolores (Spectacle): Chicago 17, two weeks.
Edwin Arden: N. Y. City 24, week, Brooklyn, E. D., 31, week, Bridgeport, Ct., Nov. 7-9, New Haven 10-12, Boston 14, week, Lynn 21, Haverhill 22, Manchester, N. H., 23, Salem, Mass., 24.
Evangeline: Lawrence, Kas., 31, Ft. Scott Nov. 4.
Edwin Thorne: San Francisco 24, two weeks.
Ellsler's Aladdin Co.: Utica, N. Y., Nov. 7-8, Watertown 9, Syracuse 10-12, Buffalo 14, week, Philadelphia 21, week.
Effie Ellsler: Cincinnati 24 week, Louisville 31, Anderson, Ind., Nov. 8
Eunice Goodrich: Galesburg, Ill., 24, week, Terre Haute, Ind., 31, week, Peoria, Ill., Nov. 7, week.
Edwin Mayo: Port Jervis, N. Y., 28, Elizabeth, N. J., 29, New Haven, Ct., 31-Nov. 2, Bridgeport 3-5, Philadelphia 7, week.
Edith Sinclair Co.: St. Louis 24, week.
Ezra Kendall: Opelika, Ala., 26-7, Macon, Ga., 28, Columbus 29.
Elsie Morel: Beatrice, Neb., 27-9, Wymore 31-Nov. 2, Pawnee 3-5, Falls City 7-9, Auburn 10-12, Tecumseh 14, week, Nebraska City 21, week.
Edmund Collier: Cleveland 24, week, Chicago 31, week.
Fanny Davenport: Wilkesbarre, Pa., 27, Hazleton 28, Allentown 29, Plainfield, N. J., 31, Elizabeth Nov. 1, Trenton 2, Reading, Pa., 3, Lancaster 4, Shamokin 5, Williamsport 7, Shamokin 8.
Fisher-Hasson Co.: Kansas City 31, week, Ottawa, Kas., Nov. 7, Fort Scott 8, Nevada, Mo., 9, Butler 10, Paoli, Kas., 11, Topeka 12
Florences (Mr. and Mrs.): Memphis 24, week, Nashville 30 Nov. 2, Louisville 3-5, Columbus, O., 7-9, Cleveland 11-12, Youngstown 14, Erie, Pa., 15, Dunkirk 16, St. Catherine, Ont., 17, London 18, Hamilton 19, Toronto 21, week.
Floy Crowell: Taunton, Mass., 27-9, New Bedford, Nov. 3-5, Lynn 7, week.
Frank Daniels: Oil City, Pa., 27, Philadelphia 31, week.
Fantasma Co: Brooklyn 31, week.
Fred Warde: N. Y. City 24, week, Baltimore 31, week.
Frank Frayne: Buffalo 24, week, Cleveland 31, week.
Fred Bryton: Springfield, Mass., 27, Holyoke 28, New Britain Ct., 29
Florence Bindley: Brenham 27, Austin 28-9, San Antonio 30 31, Bryan Nov. 1, Waco 2, Temple 3, Fort Worth 4, Dallas 5, Sherman 7, Dennison 8, Honey Grove 10, Paris 11-12, Texarkana 13-14, Hot Springs, Ark., 15, Little Rock 16 17, Pine Bluff 18-19, Greenville, Miss., 21 23, Union City, Tenn., 24.
Francis Labadie: U. Sandusky, O., 28, Buevrus 29, Ashland Nov. 1, Mt. Vernon 2, Lectoma 3.
Frank Jones Si Perkins Co.: Fall River 27, New Bedford 28, Brockton 29, Plymouth 31.
Frances Bishop: Cleveland 24, week, Madison, Ind., Nov. 1
Fenwick Armstrong: Detroit 24 week.
Grismer-Davies Co.: Lincoln, Neb., 27, Omaha 28-9, Kansas City, 31-Nov. 2, Atchison, Kas., 3, Topeka 4, Lawrence 5.
George C. Miln: Mexico, Mo., 29, Fulton 31, Sedalia Nov. 1-2, Lawrence, Kas., 3, Leavenworth 4-5, Atchison 7-8, Topeka 9-10.
George S. Knight: N. Y. City Oct 24, ten weeks.
Gray-Stephens Co.: Pittsburg 24, week.
Gus Williams: Green Bay, Wis., 28, Appleton 29, Wausau 31, Stevens Point Nov. 1, Eau Claire 3, Winona, Minn., 4, Lacrosse, Wis., 5, Chicago 7, week
George C. Miln: Lawrence, Kas., Nov 3.
Golden Giant Co.: Washington 24, week, Philadelphia Nov. 7, week.
Graham Earle Co.: Noblesville, Ind., 24, week, Greenfield 31, week, Franklin Nov. 7, week.
Gotthold's Uncle Tom Co.: Chicago 24, two weeks.
Hardy-Young Co.: Nashville 27-9, Henderson, Ky., 31, Evansville, Ind., Nov. 1, Paducah, Ky., 2, Cairo Ill., 3.
Helen Blythe: Mobile, Ala., 26-7, Meriden, Miss., 28, Montgomery, Ala., 29, Eufaula 31, Americus, Ga., Nov. 1, Albany 2, Thomasville 3, Bainbridge 4, Valdosta 5, Lake City, Fla., 7, Gainsville 8, Waldo 9.
Herne's Hearts of Oak: Philadelphia 24, week.
Henry Irving: N. Y. City Nov. 7.
Hoodman Blind Co.: Harlem 24, week, Jersey City 31, week, Baltimore Nov. 7, week, Philadelphia 14, week, Trenton, N. J., 21-2, New Brunswick 23, New Haven 24-6.
Highest Bidder (E. H. Sothern): Washington 31, week, Jersey City Nov. 7, week.
Held by the Enemy No 1: Brooklyn 24, week.
Hole in the Ground Co.: Philadelphia 24, week, Boston 31, two weeks.
Henry E. Dixey: Pittsburg 31, week.
Henry Chanfrau: Brooklyn, E. D., 24, week, Brooklyn 31, week, Washington Nov. 7, week.
Helene Adell: Chelsea, Mass., 24-6, Rockville, Ct., 28-9, Holyoke 31, week.
Harbor Lights: N. Y. City 24, week, Brooklyn 31, week.
Her Atonement Co.: Chicago 24, two weeks.
Hettie Bernard Chase: Seneca Falls, N. Y., 27, Waterloo 28, Canandaigua 29, Ithaca, N. Y., 31.
Ida Van Cortland: Saratoga 24, week, Glen's Falls 31, week.
Irene Worrell-Holton: Aurora, Ill., 7, week.
Ivy Leaf Co.: Shamokin, Pa., 27, Shenandoah 28, Danville 29, Williamsport 31.
J. K. Emmet: Buffalo 24, week.
Joseph Jefferson: N. Y. City 17, three weeks, Boston Nov. 7, week, Philadelphia 14, week, N. Y. City 21, week
John F. Ward: Houston, Tex., 27, Galveston 28-9, Austin 31, San Antonio Nov. 1-2, Brenham 3, Temple 4, Waco 5, Dallas 7-8, Ft. Worth 9.
James Connor Roach: Portsmouth, N. H., 27, Gloucester, Mass., 28, New Bedford 29
John S. Clarke: Baltimore 24, week.
Joseph Murphy: Brooklyn 24 week, Hornellsville, N. Y., 31, Olean Nov. 1, Bradford, Pa., 2, Jamestown, N. Y., 3, Erie 4, Detroit 7-12.
Jennie Yeamans: Marshall, Texas, 27, Texarkana 28, Hot Springs, Ark., 29, Chicago 14, two weeks.
James-Wainwright Co.: Quincy, Ill., 27, Hannibal 28, Columbus 29, Kansas City 31, week, Lincoln, Neb., 7-8, Council Bluffs 9, Omaha 10-12, St. Joseph 13.
Jeffreys Lewis: Ft. Worth, Tex., Nov. 7-8
James O'Neill: Dayton, O., 27, Indianapolis 28 9, Chicago 31, week, St. Louis, Nov. 7, week.
J. B. Polk: York, Pa., 27, Hagerstown, Md., 28, Staunton, Va., 29, Richmond 30 Nov. 1
Joseph Proctor: Worcester, Mass., Nov. 7
Julia Anderson: Exeter, N. H., 27, Pittsfield 28, Laconia 29, Franklin Falls 31, Keene Nov. 1, Lowell, Mass., 2.
J. H. Keane: Rochester 24 week, Buffalo 31, week, Buffalo Nov. 7, week.
Kate Forsyth: San Francisco Sept 26, six weeks.
Kiralfy's Black Crook: Pittsburg 31, week.
Kate Castleton: Wilmington, Del., 29, Philadelphia 31, week.
Kate Claxton: Baltimore 24, week, Washington 31, week, Norfolk, Va., 7-8.
Keep It Dark: Bloomington, Ill., 28, Peoria 29, Galesburg 31, Moline, Nov. 1, Davenport, Ia., 2, Sterling 3, Aurora 4, Elgin 5, Chicago 7, week.
Katie Putnam: Atchison, Kan., 27, Temple 28, Emporia 29
Lillian Lewis: Minneapolis 24, week.
Lizzie Evans: Dallas, Tex., 27 9, Waco 31-Nov. 1, Austin 2-3, San Antonio 4-5.
Lagardere (Spectacle): Boston 24, two weeks, Springfield, Mass., Nov. 8.
Lights o' London: New Haven 28-9, Worcester, Mass. Nov. 10-12.
Louise Balfe: Columbus, Tex., 27-8, Marshall Nov. 1, Dallas, 2-4, Texarkana 5, Hot Springs 7-8, Pine Bluff 9-10, Little Rock 11-12, Jackson, Tenn., 14, Columbus, Miss., 15, Paducah, Ky., 16, Nashville 17-19, Louisville 21-3.
Le Voyage en Suisse: Leadville 27-9, Denver 31, week, Kansas City, Nov. 7, week, St. Louis 14, week, Cincinnati 21, week.
Lilian Olcott: Bridgeport, Ct., 28-9.
Leonzo Brothers: Buffalo 24, week
Lost in the Snow Co.: Baltimore 31, week.
Louise Litta: Milwaukee 29-30, Chicago 31, week.
Little Nugget Co.: Kansas City 24, week, Atchison, Kas., Nov. 1, St. Joseph, Mo., 2, Nebraska City, Neb., 3, Plattsmouth 4, Omaha 7-9.
Little's World: Vicksburg, Miss., 27, Natchez 28-9, New Orleans 31, week.
Louise Arnot: Honesdale, Pa., 24, week.
Lotta: Toronto 27 9, Rochester 31-Nov. 2, Albany 3-5.
Lillian Kennedy: Mt. Holly, N. J., 24, week
Lottie Church: Brooklyn 24, week, Canandaigua, N. Y., Nov. 3-5.
Margaret Mather: San Francisco 31.
Mestayer's Tobogganing: Chicago 24, week.
Modjeska: Chicago 31, week.
Mam'zelle Co.: Jamestown, N. Y., 27-9, Hoboken 31, week.
Monroe-Rice Co.: Chicopee, Mass., 27, Westfield 28, Holyoke 29, Worcester 31-Nov. 1.
Maude Banks: Beaver Falls, Pa., 27, Newcastle 28, Youngstown, O., 29, Akron 31, Wheeling, W. Va., Nov. 2-3
Mrs. Scott Siddons: Bridgeport, Ct., Nov. 1
Mrs. D. P. Bowers: Macon, Ga., 26-7, Chattanooga, Tenn., 28 9, Knoxville 31-Nov. 1, Nashville 3-5, Cairo 7-8, Louisville 9-12.
Mrs. Langtry: N. Y. City Sept. 19, six weeks, Montreal Nov. 3-5.
Maggie Mitchell: Denver 24, week, Colorado Springs 31, Leadville Nov. 1-3, Pueblo 4-5, Newton, Kansas, 7, Wichita 8-9, Ft. Scott 10, Ottawa 11, Lawrence 12.
Minnie Maddern: Winona, Minn., 27, Lacrosse 28, Rock Island, Ill., 29, St. Paul 31, week, Minneapolis Nov. 7, week.
Marguerite St. John Co.: Cleveland 24, week.
May Blossom Co. (Adelman's): Albion, N. Y., 27, Medina 28, Lockport 29, St. Catherines, Ont., 31, Brantford Nov. 1, London 2, Guelph 3, St. Thomas 4, Tonawanda, N. Y., 7, Niagara Falls 8, Fredonia 9.
Milton Nobles: Portland, Ore., 24, week, San Francisco Nov. 14, three weeks.
Michael Strogoff Co.: Newburg, N. Y., 27, Yonkers 28, Port Jervis 29, Honesdale, Pa., 31, Carbondale Nov. 1, Plymouth 2, Wilkesbarre 3, Scranton 4, Trenton, N. J., 5, Easton, Pa., 7, Allentown 8
Marie Prescott: Aberdeen, Miss., 24, week, Birmingham, Ala., Nov. 1, Gadsden 2, Anniston 3, Atlanta, Ga., 4-5, Columbia, S. C., 7, week.
Mattie Vickers: Topeka, Kas., 28-9, Atchison 21.
Murray and Murphy: Logansport, Ind., 27, Ft. Wayne 28, Jackson, Mich., 29, Detroit 31-Nov. 2, Battle Creek 3, Kalamazoo 4, Pullman, Ill., 5, Joliet 7, Streator 8.
Moore-Vivian Co.: Wilmington, Del., 28 9, Hanover, Pa., Nov. 1.
Maggie Harold: Reading, Pa., 11, week.
My Geraldine Co.: Jackson, Miss., 29, New Orleans 31, week, Mobile, Ala., Nov. 7, Meridian, Miss., 8, Selma, Ala., 9
Martyr Co.: New Orleans 10, three weeks, Montgomery, Ala., 31-Nov. 2, Nashville 3-5, Wilmington, Del., 7 8, Burlington, N. J., 9, Trenton 10-12, Philadelphia 14, week, Baltimore 21, week.
Mora: Nashua, N. H., 24, week.
Newton Beers (Lost in London): Belleville, Ont., 27, Hamilton 28-9, Buffalo 31, week, Cleveland Nov. 7, week, Columbus 14, week, Indianapolis 21, week.
Neil Burgess: Los Angeles, Cal., Nov. 7, week.
N. C. Goodwin: Chicago 24, two weeks.
Nellie Walters: Spring Valley, Minn., 27-9, Mankato, 31-Nov. 2.
Nellie Boyd: Paris, Tex., 26-7, Texarkana 28 9, Hot Springs, Ark., 31-Nov. 1, Little Rock 2-3, Pine Bluff 4 5
Natural Gas Co.: Nashville 27-8, St. Louis 24, week, St. Joseph, Mo., 31-Nov. 1, Omaha, Neb., 2-3.
N. S. Wood: Louisville, Ky., 27-9, Wheeling, W. Va., 31, week.
Nellie Free: Steubenville, O., 31 Nov. 2.
Osbourne-Stockwell Co.: Tulare, Cal., 28, Bakersfield 29, Los Angeles 31, week.
Only a Farmer's Daughter Co.: Mackinaw, Mich., 27, Marquette 28-9, Ishpeming 29, Negaunee 31, Escanaba, Nov. 1, Oconto 2, Green Bay, Wis., 3, Appleton 4, New London 5, Wausau 7.
Oliver Byron: St. Louis 24, week, Fort Wayne, Ind., 31, Lima, O., Nov. 1, Findlay 2, Springfield 3, Dayton 4, Middletown 5, Cincinnati 7, week.
Oliver Wren Co.: Northumberland, Pa., 29.
On the Rio Grande: St. Louis 31, week, Chicago Nov. 7, week.
Ollie Redpath: Canton, O., 28 9.
Parlor Match Co.: Pittsburg 24, week, Wheeling, W. Va., 31-Nov. 1, Zanesville, O., 2, Columbus 3 4, Springfield 5, Cleveland 7, week, Jersey City 14, week, N. Y. City 21, week.
Plum Pudding Co.: Winfield, Kas., 27, Wichita 28-9
Patti Rosa: Aurora, Ill., 29, Ottawa Nov. 1, Streator 2, Peoria 8, Springfield 4, Decatur 5, St. Louis 7, week.
Pete Baker: Brooklyn 24, week, Washington 31, week, Paterson, N. J., Nov. 7, week.
Peck's Bad Boy Co. (Atkinson's): Detroit 24, week, Toledo, O., 31, week, Columbus Nov. 7, week, Baltimore 14, week, Washington 21, week.
Robert Downing: Detroit 24, week.
Rosina Vokes Comedy Co.: San Francisco 31.
Robson and Crane: N. Y. City, Sept. 26—indefinite season.
Roland Reed: Meadville, Pa., 27, Erie 28, Sandusky O., 29, Ann Arbor 31, Bay City Nov. 1, E. Saginaw 2, Detroit 3-5.
Run of Luck: Boston Sept. 12, eight weeks
Richard O'Gorman: Kalamazoo, Mich., 27, Battle Creek 28, Joliet, Ill., 29, Elgin 31, Rockford Nov. 1, Aurora 2, Streator 3, Peoria 4-5, Bloomington 7, Ottawa 8, Kankakee 9, Pullman 10, Milwaukee 11-12.
Rag Baby: San Francisco 17, three weeks.
Richard Mansfield: Cleveland 24, week.
Robert Mantell: Watertown, N. Y., 27, Syracuse 28-9, Newark, N. J., 31, week.
Rhea: Bridgeport, Ct., 27, Allentown, Pa., 28, Reading 29, Easton 31, Wilkesbarre Nov. 1, Scranton 2, Binghamton, N. Y., 3, Ithaca 4, Penn Yann 5, Lyons 7, Auburn 8.
Redmund-Barry Co.: Salem 27, Providence 31-Nov. 2, Hartford, Ct., 3-5, Waterbury 7, Meriden 8, New Haven 9, Bridgeport 10, York, Pa., 11, Norristown 12, Richmond, Va., 14 15, Lynchburg 16, Danville 17.
Robert McWade: Baltimore 24, week.
Ranch 10 Co.: Toronto 24, week, Bridgeport, Ct., 31-Nov. 2, Springfield, Mass., 7.
Rose Lisle: Buffalo 24, week
Rentfrow's Pathfinders: Coldwater, Mich., 24, week.
Salsbury's Troubadours: Washington 24, week.
Streets of New York: Danbury, Ct., 27, Waterbury 28, Norwalk 29, Paterson, N. J., 31, week, N. Y. City Nov. 7, week.
Shadows of a Great City: Lewiston, Me., 2-7, Portland 28 9, Haverhill, Mass., 31-Nov. 1, Fall River 4-5.
Still Alarm Co.: Baltimore 24, week, Philadelphia 31, week.
Silver King Co.: Findlay, O., 29, Lima 31, Bellefontaine Nov. 1, Dayton 2, Marion 4, Zanesville 5, Akron 7, Warren 8, Meadville, Pa., 9, Erie 10, Warren 11, Olean, N. Y., 12.
Sol Smith Russell: Minneapolis 27 9.
Shadowed Crime Co.: Norfolk 24, week, Richmond 31, week.
Skipped by the Light of the Moon: Crookston, Minn., 27, Winnipeg 28 9, Grand Forks, Dak., 31, Moorehead, Minn., Nov. 1, Brainerd 2, Hastings 3 4, Rochester 5, Winona 7.
Sid France: Philadelphia 24, week, Boston 31, week, Brooklyn, Nov. 7, week.
Stetson's U. T. Co.: Delaware, O., 29
Sallie Hinton: Mahanoy City, Pa., 27-9, Sunbury 31-Nov. 2, Milton 3 5, Allentown 7 9, Easton 10-12
Sheridan's Called Back: St. Charles, Mo., 27, Belleville, Ill., 28, Alton 29, Pana 31, Effingham Nov. 1, Evansville, Ind., 2 3, Shelbyville 4, Marion 5, Van Wert, O., 7, Fostoria 8, Prospect 9, Springfield 10, Piqua 11, Zanesville 12.
Sam'l of Posen Co.: McKeesport, Pa., 27, Wheeling, W. Va., 28 9, Beaver Falls, Pa., 31, Newcastle, Nov. 1, Franklin 2, Meadville 3, Oil City 4, Titusville 5, Warren 7, Erie 8, Olean, N. Y., 9, Bradford, Pa., 10.
Scorer-Willard Co.: Massillon, O., 26-7, Mansfield 28 9, Tiffin 31, Sandusky Nov. 1-2, Upper Sandusky 3, Hamilton 4, Richmond, Ind., 5, Ft. Wayne 7-8.
Seymour-Stratton Co.: Franklin, N. H., 26-7.
Taken from Life Co.: Chicago 24, week.
Two Johns: Hoboken 24, week, Newark 31, week
T. W. Keene: Mobile 29, Galveston 31-Nov. 3, Houston 4 5, San Antonio 7-8, Austin 9 10, Waco 11-12.
Tin Soldier Co.: Los Angeles 24, week.
Two Old Cronies: New Orleans, 24, week, Jackson, Miss., 31, Yazoo City, Nov. 1, Meridian 2.
T. J. Farron: Cincinnati 24, week, Louisville 31, week, Wheeling, W. Va., Nov. 7-9.
Tony Denier's Co.: Danville, Ill., 28, Terre Haute, Ind., 29, St. Louis 31, week.
True Irish Hearts: Richmond, Va., 24, week.
Three Corners Co.: New Orleans, 31, week.
Thrown Upon the World Co.: Reading, Pa., 27-9.
Trixie Co.: Crestline, O., 27, Sidney 29, Troy 31, Urbana Nov. 2, Greenville 4, Hamilton 9
Ullie Akerstrom: Harrisburg 24, week, Johnstown, 31, week, McKeesport Nov. 7, week, Meadville 14, week, Newcastle 21, week.
Under the Gaslight (Turner's): Wilmington, Del., 24, week, Philadelphia 31, week, Richmond, Va., Nov. 7-9, Norfolk 10 12.
Under the Lash: Indianapolis 24, week, St. Louis 31, week.
Vernona Jarbeau: Omaha, Neb., 27, St. Joseph, Mo., 28, Atchison, Kas., 29, Kansas City, 31, week, Louisville Nov. 7, week, Cincinnati 14, week.
W. J. Scanlan: Omaha, Neb., 28-9, Minneapolis 31, week
Winnett's Passion's Slave Co.: Baltimore 24, week, Pittsburg 31, week, Cincinnati Nov. 7, week.
Winnett's Great Wrong Co.: Louisville 24, week, Nashville 31-Nov. 2, Evansville, Ind., 3-4, Vincennes 5, St. Louis 7, week.
White Slave Co.: Lima, O., 27, Richmond, Ind., 28, Dayton, O., 29, Cincinnati 21, week, Chicago Nov. 7, week.
Watkins' Catnip Tea Co.: Baltimore 31, week.
Wilber Co.: Sacramento, Cal., 24, week.
Weston Brothers: New Bedford, Mass., 24, week.
Waite's Co.: Wellsville, O., 24, week, McKeesport, Pa., 31, week.
Wilson Day Co.: Springfield, Mass., 31, week, Westfield Nov. 7, week.
Zitka Co.: Philadelphia 24, week, Wilmington, Del., 31-Nov. 2.
Zozo: Springfield, Ill., 28-9, St. Louis 31, week.

OPERA AND CONCERT COMPANIES.

Amy Gordon Opera Co.: Chicago Sept. 12, seven weeks.
Bostonians: Oil City, Pa., Nov. 1.
Bensberg Opera Co.: Cambridge, O., 27, New Philadelphia 28, Urichsville 29, Wooster 31, Ada Nov. 2, Van Wert 7, Lima 8, Bucyrus 9-10, Sandusky 11, Wapakoneta 12.
Bennett-Moulton Opera Co. A: Elizabeth, N. J., 24 week, Wilmington, Del., 31, week.
Bennett-Moulton Opera Co. B: Lowell, Mass., 24, week, Gloucester 31, week.
Casino Erminie Co.: Chicago 17, three weeks.
Casino Erminie Co. No. 2: Pittsburg 24, week, Utica, N. Y., 4, Gloversville 5.
Conried-Hermann Opera Co.: Chicago 10, three weeks.
Carleton Opera Co.: Columbus, O., 27-9.
Criterion Opera Co.: Portsmouth, O., 27, Ironton 28.
Clara Louise Kellogg: Washington C. H., O., 31, Xenia Nov. 1, Hamilton 2, Piqua 3, Springfield 4, Tiffin 7, Elkhart, Ind., 9, Peru 10.
Dunlap's Opera Co.: Muskegon, Mich., 27, Grand Rapids 28-9
Emma Abbott: Louisville 24, week, St. Paul 31, week, Minneapolis Nov 7, week.
Fifth Avenue Opera Co.: Dunkirk, N. Y., 24, week, St. Catherines, Ont., 31, week, Niagara Falls Nov. 7-8, Medina 9-10, Brockport 11-12, Jamestown 14, week.
Foster's Ideal Opera Co.: Cleveland 24, week, Detroit 31, week, Chicago, Nov. 7, two weeks.
Grau's French Opera Co.: Montreal 24, week.
Jules Levy Concert Co.: Ft. Plain, N. Y., 27, Herkimer 28, Auburn 29, Syracuse 30.
Kimball-Corinne Opera Co.: Montreal 24, week, Toronto 31, week.
Little Tycoon Opera Co.: Syracuse 25-7, Oswego 28, Watertown, 29, Cleveland Nov. 7-9, Rochester 14-16, Canandagua 17, Elmira 18 19.
MacCollin Opera Co.: Savannah, Ga., 26-9, Charleston, S. C., 31, week, Wilmington, N. C., Nov. 7-8.
Mendelssohn Quintette Club: Tamaqua, Pa., Nov 7.
McGibeny Family: Davenport, Ia., 27-9, Galesburg, Ill., Nov. 7.
McCaull's Opera Co.: Philadelphia, Oct. 10—indefinite season.
National Opera Co.: Philadelphia Nov. 7, week, Baltimore 14-16, Pittsburg 17-19.
Noss Family: Smithport, Pa., 29.
Nashville Students: New Orleans 31, two weeks.
Pyke Opera Co.: Miles City, Dak., 26-7.
Rhinehart Sisters: Massillon, O., Nov. 1-5, Beaver Falls, Pa., 1, week.
Rock Band Concerts: Westerly, R. I., 27.
Royce-Lansing Bell-Ringers: Webster, Dak., 27, Millbank 28, Ortonville, Minn., 29, Wahpeton, Dak., 31, Crookston, Minn., Nov. 1, Grand Forks, Dak., 2, Fargo 3, Morehead 4, Casselton 5, Valley City 7, Jamestown 8.
Smith Family (Opera): Wilkesbarre, Pa., Nov. 9-10.
Starr Opera Co.: New London, Ct., 24, week.
Templeton Opera Co.: Richmond 24, week.
Wilbur Opera Co.: Brooklyn, E. D., 24, week, Albany 31, week

MINSTRELS.

Barlow Brothers: Olean, N. Y., 28.
Field's United Operatic: Watsontown, Pa., 28, Lewisburg 29.
Gorman Brothers': Buffalo 31-Nov. 2, Rochester 3.
Haverly's: Chattanooga 26-7, Knoxville 28, Rome, Ga., 29, Atlanta 31-Nov. 1, Montgomery, Ala., 2, Birmingham 3, Memphis 4-5, Hot Springs 7, Little Rock 8-9.
Hi Henry's: Port Huron, Mich., 27, Petrolia, Ont., 28, Strathroy 29, London 31, St. Thomas Nov. 1, Simcoe 2, Brantford 3, St. Catherines 4.
Hicks': Philadelphia 24, week.
Hennessy's: Stonington, Ct., 28, Westerly, R. I., 29.
McN. J. S.: Pottsville, Pa., 27, Easton 28, Norristown 29, Philadelphia 31, week.
McIntyre and Heath's: Ft. Worth, Tex., 29
Moran-Thomas: York, Pa., 27, Lancaster 28-9, Baltimore 31, week, Hoboken Nov. 7, week.
Sweatnam, Rice and Fagan's: St. Louis 24, week, Cincinnati 31, week, Xenia, O., Nov. 8.
T. P. W.: N. Y. City 24, week, Brooklyn, E. D., 31, week.
Wilson and Rankin's: Kansas City 27-9, Leavenworth, Kas., 31, St. Joseph, Mo., Nov. 1, Hastings, Neb. 2, Lincoln 3, Omaha 4-5.
Wilson's: Johnstown, Pa., 27, Fonda, N. Y., 28, Gloversville 29, Little Falls 31, Stillwater Nov. 1, Rome 2.

VARIETY COMPANIES.

Andy Hughes' Co.: N. Y. City 24, week.
Arizona Joe: Cohoes, N. Y., 27, Troy 28.
Australian Novelty Co.: Newark 24, week.
Emily Soldene Co: Chicago 24, two weeks.
Fitzgerald's Early Birds Co.: Boston 31, week, Providence Nov. 7, week.
Gus Hill's Co.: Bridgeport, Ct., 27-9.
Gibson and Ryan: Bridgeport, Ct., Nov. 3.
Hallen-Hart Co.: Troy 24, week, Montreal 31, week.
Harry Williams' Co.: N. Y. City 24, two weeks.
Howard Athenaeum Co.: N. Y. City 17, three weeks, Brooklyn Nov. 7, week, Newark 14, week, Baltimore 21 week
Hyde's Specialty Co.: Pittsburg 24, week, Cincinnati 31, week, Richmond, Ind., 7, Urbana, O., 8.
Ida Siddons' Co.: Louisville 24, week.
Kernell's Co.: Philadelphia 24, week.
Lilly Clay's Co.: Providence 24, week.
Marinelli's Congress: Buffalo 24, week, Pittsburg 31, week.
Mlle Girard's Co.: Rome, N. Y., 27-9, Ilion 31, Fort Plain Nov. 1, Jamestown 2, Amsterdam 3-5, Albany 7, week.
Night Owls: Brooklyn 24, week.
Night Hawks: Syracuse 24, week.
Pat Rooney: Williamsport, Pa., 28
Rentz-Santley Co.: Washington 24, week.
Reilly-Wood Co.: Baltimore 24, week.
Sparks Brothers: Womelsdorf, Pa., 28, Myerstown 29, Schuylkill Haven 31, Port Carbon Nov. 1, Tamaqua 2, White Haven 3, Wilkesbarre 4-5.
Sheffer-Blakely Co.: Cincinnati 24, week, Chicago 31, two weeks.
Tony Pastor's Own Co.: N. Y. City 24, Winter season.

CIRCUSES.

Doris': Cleburne, Tex., 27, Darrell 28, Terrell, 29, Weathersford 31, Fort Worth Nov. 1.
Irwin's: Fredrickburg, Va., 27-9
Sells': Memphis Nov. 5.
Wallace's: Chattanooga, Tenn., 27.

MISCELLANEOUS.

Bristol's Equescurriculum: New Orleans 24, two weeks.
Herrmann: Brooklyn, E. D., 24, week, Fall River, Mass., Nov. 2, Worcester 4-5.
Kellar: Detroit 24, week, Kalamazoo Nov. 1-2.
Magri Co: St. Thomas, Ont., 27, London 28-9.
Marshall's Japs: Chicago 17, two weeks.
Taylor's Wonders: Tilton, N. H., 25-7.

Mozart's Death.

Saturday is the one hundredth anniversary of Mozart's immortal masterpiece, Don Giovanni, which was represented for the first time at Prague, Oct. 29, 1787. This event is to be celebrated on Saturday evening in various cities of the Old World, and especially at Paris, where extensive preparations have been made. We think it will be interesting on this occasion to give some account of Mozart's death, or at least recall some of the reports that circulated about the premature decease of the sublime composer. We are indebted for our facts to M. Louis de Gramont, one of the most talented of the younger writers on the French press, and who numbers among his works an excellent stage translation of Othello, which was successfully played a few years ago at the Odeon.

To begin with, here is a curious anecdote told by Rossini himself. The author of William Tell professed an unbounded admiration for Mozart. The story goes that when Rossini went to Madame Pauline Viardot's house to see the original score of Don Giovanni (which this lady has loaned to the managers of the Grand Opera to be exposed to the public for three days) he would not receive it from the singer's hands until he had knelt down like a devout person before a saint. Another proof of the veritable fanaticism that Mozart inspired is a dedication, written in Italian, beneath a portrait of the author of the Marriage of Figaro given by Rossini to a child of a dozen years, of great musical precocity, whom he called his little colleague.

"Here is the portrait of the greatest musical composer that has ever existed, whether for the abundance and originality of his ideas or for the grace, elevation and perfection of his style. In my youth he was my admiration, in my ripe age my emulation, and now that I am old he is my consolation. Always keep before your eyes this image of one of the most admirable examples of humanity, in order to spur you on to try to resemble him and to recall also, from time to time, your old friend Gioachimo Rossini."

In 1822 Rossini, who was then in all the bloom of his talent, recounts that he went to Vienna with Barbaja, the manager, who had formed a company to execute the opera of Zelmira. One of the first visits that Rossini made was to the composer Salieri, who was then over seventy years old. Rossini expressed to Salieri his desire to call upon Beethoven. He asked him to announce his visit, knowing the distrustful nature of the sublime symphonist. It is doubtful, from what followed, if Salieri took this wise precaution.

On the appointed day and hour Rossini and Salieri went to Beethoven's house. They found the composer in a sordid and wretched dwelling, furnished with some rickety chairs, a long table covered with books and papers in disorder, and in an obscure corner a closed piano. Beethoven himself had on an old dressing-gown and appeared very much depressed. The glorious composer, who had but few more years to live, was at that time completely deaf and almost blind.

After having saluted him, Rossini wrote upon a slate that Beethoven handed to him a sentence expressing all his enthusiasm for the genius of the great man before whom he had just inclined. But the only reply he received from Beethoven was a look full of anger and, with his finger pointed at Salieri, the question:

"How dare you come to my house with Mozart's poisoner!"

Salieri was astounded by this terrible accusation, and all he could do was to turn toward Rossini and stammer:

"Ah, my dear friend, do I look as though I had poisoned Mozart?"

He had such a frightened and piteous air that Rossini could not help replying to him jokingly:

"Well, if you had no other guarantee for your innocence than your countenance you would do well not to be asked to be judged!"

As may well be supposed, this incident shortened the visit, and on going away Salieri kept repeating:

"Poisoned Mozart! Poisoned Mozart! What did Beethoven mean?"

Alexis Azevedo gives a different version of this visit. According to him it was Joseph Cardani who conducted Rossini to Beethoven. There was naturally no incident and the grand symphonist replied only by some signs to Rossini's greeting. On the other hand, Antoine Schindler, Beethoven's friend and biographer, pretends that Rossini, in spite of his great desire, did not succeed in meeting Beethoven.

To return to Salieri, the terrible charge made against him has furnished to the celebrated Russian writer and dramatist, Pouchkine, the subject of two dialogued scenes.

Mozart himself had for an instant the idea that he had been poisoned. When he felt the first approach of death he said to his wife:

"It's all over with me. I feel sure of it. A perfidious hand has given me poison!"

Dr. Closset, his physician, advised of this suspicion, scrupulously examined the glorious patient, and declared that he could discover no symptoms of poisoning. A few days later Mozart admitted that this idea was a fancy of his troubled imagination. But after his death the report spread about Vienna that the great musician had been the victim of a crime, and it was to Salieri that this crime was attributed.

Salieri had always been Mozart's implacable enemy. He had been the leader of the disloyal war directed against him by envious rivals, and had moved heaven and earth to ruin his masterpieces. This course was all the more despicable as Salieri could not plead ignorance. He recognized the genius of the great man whom he prosecuted, and knew how to esteem him at his just value. He admitted it with a strange cynicism after Mozart's death.

"His death is a great loss," he said, "but it is a blessing for us. If he had lived longer we should not have received a crust of bread for our compositions."

This odious remark, repeated and commented upon, was the origin of the suspicions raised against Salieri. But we must admit that this is not a sufficient proof for accusing a man of committing an abominable crime. Salieri's role in Mozart's existence was miserable enough without our charging his memory with an imaginary crime. We ought to see in the story of Mozart's poisoning simply one of those reports started by the crowd without any justification. This accusation tormented Salieri to the end of his days. It was in some sort the punishment for his base intrigues and his stupid efforts to injure the splendid productions of the divine genius of Mozart.

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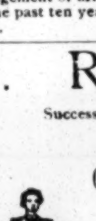

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ROOM 7.

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MRS. R. M. LELAND.

London News and Gossip.

LONDON, Oct. 12.

When I cast my eagle eye over the matter which I have mapped out for mailing THE MIRROR this week, I am astounded to find that it is nearly all of an American character. For instance, the first thing that demanded my distinguished consideration, after my last letter, was the production last Thursday at a Novelty Theatre matinee of a play by Robert Buchanan and his sister-in-law, Harriet Jay. This was Fascination, which long ago, I am told, sought the suffrages of American audiences. Under these circs. I need only point out to your and my readers that Fascination (I forget whether that was the title in which it appeared before you) is a play of the so-called "society" type, and that it deals chiefly with a dashing and determined heroine dressing in masculine garb in order to visit a bagnio where her betrothed husband is wont to go, because he is "fascinated" (but quite platonically, mind you,) by the fair mistress thereof, a certain Mrs. Delamere. Of course, this strange act on the part of the heroine, who is called Lady Madge Slashton (but who might in some scenes be called Lady Gay Spanker) leads to many alarums and excursions before harmony is restored.

* * *

Fascination was described by its author and authoress as an "improbable" comedy; but after a good deal of improbability the writers somewhat complicated matters by turning on a "probable" tap. Still, with all its defects, Fascination proved to possess a good deal of really good and amusing work. So much so that it will be presently put on at the Novelty in place of the non-paying Blue Bells of Scotland, which, you will remember from my previous jottings, is also by the Bard Buchanan.

* * *

The trousers-donning heroine was cleverly played by Harriet Jay. Henry Neville (the original Ticket-of-Leave Man twenty-four years ago) was hearty and earnest as the "fascinated" lover, and Edward Righton (who was wont to play "drag" parts in America with Lydia Thompson's blondes) scored heavily as a muddle-headed but merry curate.

* * *

The next article upon the theatrical boards was The Mousetrap, a new play by Sydney Grundy, which was due for production at your Wallack's Theatre about two days ago. This being thus, it would be a work of supererogation (if I may be allowed so long a word) for me to detail the story of the piece. Suffice it to say that its performance here (at the little theatre down in Greenwich) was but a "scratch" show for copyright purposes. Despite its occasional morbidness, The Mousetrap (capitally played by several prominent members of the Adelphi company) was found interesting, albeit full of the cynicism in which Grundy revels at times. I should not like to bet, however, that there will be any money in the piece. Still, we shall see.

* * *

The third production calling for notice in this letter is the new burlesque, Miss Esmeralda, written by Fred. Leslie, the actor (who calls himself A. C. Torr on the bills) and Horace Mills, a young versifier of Woolwich in Kent. "This," you will say, "is surely not American;" and yet it is so in a way, for Fred. Leslie is as well known in New York as in London, and not only so, but Miss Esmeralda may be brought to your smart little nation by the Gaiety company next year, when it brings its last Christmas success, Richard Henry's Monte Cristo, Jr., and perhaps its next Christmas piece, Frankenstein, written by the same double-headed dramatist.

* * *

Miss Esmeralda is a short burlesque for Gaiety Autumn use, and it proved, on Saturday night, a lively little piece, brightly acted by Fannie Leslie (the original Jack-in-the-Box) E. J. Lonnen, Marion Hood and George Stone. The stage-management by Charles Harris (whose work is also known to American audiences) was a thing of beauty and a joy for quite two hours. In point of fact, the staging, for which Manager Edwardes spared no expense, is really magnificent for so short a piece; and he had his reward in enthusiastic applause, and calls for all and sundry. Altogether it would seem that Edwardes is likely by this piece to start recouping himself for his losses on Brown-Pottery.

* * *

Here are a few miscellaneous items which may be found of some interest to MIRROR readers. Some years ago, as will be remembered, R Planquette, a musical mounseer of great melodiousness, composed a comic opera, called in its native land and in perfidious Albion, Les Cloches de Corneville, and in your land (if I remember rightly) The Chimes of Normandy, or some such title. Barring an opera called Nell Gwynne, which was written to the "book" which aforetime was connected with Alfred Cellier's Dorothy music, Planquette, like the man in the song, has never done anything since. At least not until a little while ago. This last work of his is to be seen at the Avenue Theatre on the Thames Embankment on the 26th. Planquette's music will be wedded to a libretto concocted by H. B. Farnie, and will be called The Old Guard. At the time of writing this piece is being tried on the provincial dog.

* * *

Speaking of Farnie reminds me that Lydia Thompson, who has caught on at the Little Strand with The Sultan of Mocha (music by Cellier), has been contemplating a series of matinees of the pieces in which she won her chief successes. Among these she at first thought of doing several things in which Farnie was concerned—pieces played by her in your States. But Farnie hath a strange and fitful temper, and Lydia hath a spirit of her own, and so it is just likely that Lydia will let the Farniesque concoctions severely alone. At some of her matinees, however, Miss Thompson will put on Nitouche, in which your Lotta wooed at our Opera Comique what I may perhaps be permitted to call the Lotta-ry of Fortune. Hem! All right, sir; it shan't occur again.

* * *

Almost before this reaches you Irving's secretarial linguist, or linguistic secretary—or, as I believe he is to be called on your programmes, "Office-Manager"—C. E. Howson, brother to Frank and Emma, will, according to a letter I have received from him, have again descended upon New York in order to arrange preliminaries for the starting of the Irving season at your local Star Theatre.

* * *

The remainder of the mems., although not altogether unconnected with English theatricals, are of a somewhat American character. One is that Waldemar, a comic opera composed by William Fullerton (who I believe I am right in saying is a son of Judge Fullerton, of New York), has for many months been paragraphed extensively as in preparation for production at the Prince of Wales' Theatre, where Dorothy is still running along merrily. Now, however, I learn that Waldemar (the book of which—at first penned by Beatty Kingston, a musical critic of the London *Daily Telegraph*, and Maurice Barrymore, actor and author—has been re-written by Cunningham Bridgman) is destined to be produced at some other theatre, not yet nominated in the bond. There are some irreverent spirits abroad who doubt whether Waldemar *ever will* be produced; but with such spirits *I* am not in accord. You may have noticed, sir, that I am nothing if not reverent.

* * *

The next American item in this connection is that your Miss Grace Hawthorne proposes to produce at the Princess' next Saturday week a version by your Miss Olive Logan of Le Passant, rechristened The Stroller. In this Grace will appear as Zanetto, which the eccentric but eminent Sarah was wont to figure. Also, America will rejoice to learn that its great drama, Shadows of a Great City, reaches its hundredth night at the Princess' on the 28th, thus forming the largest run Miss Hawthorne has been yet concerned with in our clime.

* * *

Moreover, I have to tell you that John Hollingshead, who lately received considerable hospitality at the hands and tables of your nation, is to have a testimonial matinee benefit tendered him by sundry admirers. This was to have taken place on Nov. 2, but owing to the absence from the English capital of Irving, Miss Terry and other principal people anxious to assist, the "function" has been postponed until the coming of the flowers that bloom in the Spring.

* * *

Likewise please note that those Educated Horses which your Professor Crocker, armed with strong courage and an equally strong American accent, recently brought to the Avenue here, are to be removed to a fresh stable, the Japanese Village to wit—which Educator Crocker has secured, he tells me, for six months from Monday next.

* * *

Americans will also probably rejoice to learn that Willie Edouin and his wife, the attractive and able Alice Atherton, are again on the histrionic war-path, despite their late losses at the Royalty in Soho (London's Quartier Francais), and now are looking out for another theatre in which to place an adaptation of Meilhac's Gotte, which they call Katti. They tried this a few days ago—on the dog—or rather, the Scotch terrier—at Glasgow, and according to a communication they have sent to yours truly did not find it wanting. The adaptation is by Charles S. Fawcett, a smart young actor-author, who did the piece with which Edouin closed the Royalty. It was called A Tragedy, and was really comic enough to have secured a long run.

* * *

The last American item that ends this more more or less strange, eventful epistle deals with J. F. Sheridan, of Fun on the Bristol fame. This showeth that Sheridan has just entered into partnership with Charles Lauri the younger (a noted impersonator of quadrupeds) to run the Opera Comique, and that on Saturday, if present arrangements hold, Sheridan and Lauri (limited) will offer that new pantomimic-cum-pathos monkey drama of which I told you last week. On the following Saturday S and L. (lim.) propose to produce a new play by Sheridan and a collaborator. This is called (provisionally) Bridget O'Brien, Esq., and contain a widow's part, of course, for Sheridan. *Au revoir.*

GAWAIN.

The Amateur Stage.

THE RIVAL IN HANDY ANDY.

The amateur season has set in at the Lexington Avenue Opera House, where the Rival Society started the ball rolling with Handy Andy on Tuesday evening, Oct. 18. The hall has been repainted, but nothing short of reconstruction could ever do away with its barn-like proportions. Frank Thonger was excellent as Handy Andy. His brogue was natural and his humor unforced. One of the gags he introduced caused no end of merriment. Mrs J. A. J. Drew, who assumed the part of Oonah Rooney, Andy's sweetheart, had donned a red wig to complete her make-up. In the last act Andy makes some unfortunate allusions to red hair. He then makes matters worse by looking around as if in search of something, whereupon Oonah informs him with sarcastic emphasis that there is no white horse present. "Yes, there is," says Andy; "I never knew it to fail. There it is!" The whole audience turned as if they had rehearsed the movement, and a great roar of laughter ensued when they beheld the immense white horse in the picture of George Washington that has been facing the stage for so many season at the Lexington Avenue Opera House. A. M. Taylor overacted the part of Squire O'Grady. He evinced considerable talent, however, and his recitation from Francesca da Rimini, between the first and second acts, would have deserved favorable mention if he had not copied the sing-song intonations of Lawrence Barrett. Charles T. Gibney was well made up as Mr. Furlong, but his acting was not as amusing as the audience had anticipated it would be from his first entrance. The Edward O'Connor of George T. Pinckney was a very weak effort. Mrs J. A. J. Drew was a picturesque Oonah Rooney, and her singing was repeatedly encored. Miss M. E. Stacy, as Mad Nancy, was handicapped by too much blunderbuss in dramatic situations, but was otherwise fairly competent. The Fanny Dawson of Mrs. M. Morris was also a commendable impersonation. The other characters were assumed by Thomas Kean, David H. Scully, John J. Kelley, Harry Van Benschoten and Charles A. King. The amateur orchestra of the Rival, under the direction of H. Neumann, played in a manner that deserves encouragement, and should stimulate them to further effort.

THE BOOTH IN CASTE.

The season in Brooklyn opened Oct. 19, when the friends and admirers of the Booth assembled in the Athenæum to witness a production of Caste. The stage settings were neat and appropriate, the renovated and newly painted scenery reflecting great credit upon Mr. J. Rorke, the stage director. The music, furnished by M. Z. Hanan, was exceptionally good and elicited well merited applause. The performance was anything but smooth, mistakes occurring frequently throughout, owing to the fact that J. T. Relyea was not up in his lines as Captain Hawtree. Mr. Relyea assumed the part at three days' notice, but that does not offer any excuse for his not speaking louder than he did. Thomas T. Hayden, as George D'Alroy, was good looking and agreeable, and though he refrained from giving his lines any degree of fire or spirit, he was well received and won some merited approval. W. J. McCahill evoked considerable merriment as Sam Gerridge, but he will never be a dialect comedian, and his attempt to use the dialect peculiar to the class to which he was supposed to belong was a marring feature of his performance. The Eccles of W. F. Wells was a good bit of character acting. E. Van Riper, as Dixon, was efficient in a small part. Of the ladies, Lizzie Wallace deserves great praise for her charming work as Polly. While gifted with genuine humor, she was at all times natural and self possessed. Her scenes with Sam, though a little overdrawn, were a delightful embodiment of love, fun and frolic.

Florence Bruce was not adapted to the character of Esther. Her acting was marred throughout by her long drawn sighs and painful delivery. Edith Ellwood, however, made an excellent Marquise de St. Maur, and carried herself and delivered her lines in that grandiloquent style peculiar to the English nobility.

The costuming of the piece was appropriate in the main.

THE HAWTHORNE IN UNCLE.

Uncle, a comedy in three acts by Henry J. Byron, was presented by the Hawthornes at the Lexington Avenue Opera House on Thursday evening, Oct. 20. It was not an artistically brilliant performance. Harry Cunningham, as Paul Beaumont, was distressingly amateurish, facing and confiding nearly all of his lines to the audience, and shouting what purported to be whispered side remarks in a stentorian tone of voice. L. M. Warner applied the methods of W. J. LeMoyne to his impersonation of the title role with considerable effect. Charles Splitdorf was rather out of his element in the role of Peter Fletcher. He is never very bad in anything he undertakes, but is seen at his best in strong character sketches. Helen Sweeney did some good acting and sang sweetly in the part of Mrs. Beaumont. Pearl Andrews, as Emily Montrose, gave ample evidence of the novice, but also showed signs of comedy talent. Marie Foster, as Sarah Jane, reproduced the impudence and independence of the typical Irish servant-girl with capital effect. William Goldev, as Puffin, a pastry-cook's man, made the most of an insignificant role.

NOTES.

The dramatic corps of the Gilbert are rehearsing The Danites for the first regular performance at the Brooklyn Academy on Nov. 14. Previous to that event a benefit performance is to be tendered to John Billings, the Gilbert's coach, at the Brooklyn Athenæum on Friday evening, Oct. 28. The Honeymoon has been selected for the occasion, and the cast will comprise Adam Dove, Alice Ferris, Mrs. Nelson, William Harris, John W. Noble and Charles T. Catlin.

The Amateur League has underlined The Follies of a Night for its performance at the Lexington Avenue Opera House on Dec. 6, under the auspices of Amity Chapter 160.

The Dramatic Association of Princeton College will present, early in December, Byron's comedy, Weak Women.

Professional Doings.

—School is to be the next production at Wallack's.

—Alice Gray has joined the Held by the Enemy company.

—John and Jeffreys Pendy have become members of Silbon's Burlesque company.

—The week of Dec. 19 is open at Macauley's Theatre, Louisville.

—A first-class attraction is wanted at the Academy of Music, Brooklyn, for Christmas week.

—As a mark of friendship, a Kentucky turfman recently presented T. J. Farron with a diamond ring.

—Bristol's Equescurriculum opened to a very large house at the St. Charles Theatre, New Orleans, on Sunday night. The troupe remains two weeks.

—W. Irving Bishop, the mind-reader, is seriously ill and unable to continue his engagement in San Francisco.

—A musical director is wanted for the Wilbur Opera company, playing at the Novelty Theatre, Brooklyn, E. D., this week, and in Albany next.

—W. T. Powell, of the Richmond Theatre, intends paying this city a business visit before the close of the month.

—William Calder is touring the English provinces successfully with The White Slave and The Shadows of a Great City.

—W. L. Allen, manager for Lillian Lewis, has secured and is booking time for The Main Line; or, Rawson's Y.

—Manager L. T. Sterling, of Gouverneur, N. Y., will give a special inducement for a good Thanksgiving attraction. It is a good one-night stand, only three attractions a month being played.

—Kittie Rhoades and her company were tendered a reception and supper by citizens of New Brunswick, N. J., after the performance on Wednesday evening, Oct. 12.

—T. H. Winnett is paying a flying visit to his companies on the road this week.

—Joseph Adelman writes that business is good with his May Blossom company on the road. Managers are asking for return dates.

—Mrs. Fuller, an old actress, who once played with Ada Cavendish, is reported to be lying ill with cancer at the New York Hotel.

—Marie Glover has resigned from the Evans and Hoey Parlor Match company and returned to New York.

—Eustace Waugh has retired from the Hanlons' Fantasma company to accept the position of press agent for Heuck's Opera House and People's Theatre, Cincinnati.

—The management of the Jennie Holman company, appearing in the West and South, has been notified by Gustave Frohman's counsel to discontinue playing May Blossom.

—C. H. Bradshaw, the comedian, has returned from the Lost in the Snow company, and is once more disengaged.

—Hanlons' Fantasma closed a big week in Cincinnati on Oct. 22. Laura Burt in the title role, and especially in her singing, scored well.

—Will T. Burnside's company in A Close Shave is reorganizing. J. B. Isherwood, whose address is Norwalk, Ct., is the manager.

—Manager L. De Give wires THE MIRROR from Atlanta, Ga., that Ezra Kendall "played at his theatre three days to $3,095."

—C. R. Gardiner has four weeks open at a large theatre in San Francisco next Summer. He will give the time to good attractions.

—The receipts of the performance of As in a Looking Glass at the Fifth Avenue Theatre on Tuesday afternoon for the benefit of the Actors' Fund were $1,300.

—Ethel Greybrooke (Mrs. Henry Holland) has been engaged as leading lady of Charles L. Harrison's Silver King company.

—Hatzfeldt and Hosier manage Music Hall, Hamilton, O. It seats 1,100, has a stage 32x35, with a full stock of scenery. The managers will share or rent.

—J. W. Carroll wires THE MIRROR that John S. Murphy's business with The Kerry Gow and Shaun Rhue in St. John and Halifax has been phenomenal.

—Charles H. Matthews, acting manager of Wallack's Theatre, gave a children's party on Saturday last in honor of his little daughter's birthday. Little Tommy Russell, with other stars, appeared in tableaus.

—Open weeks at the Ninth Street Theatre, Kansas City, managed by Judah and Thomas, are Nov. 7, Nov. 28, Jan. 30 and Feb. 6. Managers desiring these dates are requested to telegraph.

—Ferguson and Meritt want a good musical attraction for Thanksgiving evening at the Howard Opera House, Malone, N. Y. The seating capacity is 700, and the managers will share or rent.

—Susie Russell, the well-known soubrette, and Owen Westford, both of the Grass Widow company, were married on Oct. 10 at the Hotel Fort Orange, Albany. Charles T. Parsloe gave a dinner to the company in honor of the event.

—Spenser's Little Tycoon Opera company is playing to splendid business on the road. After Jan. 1 Mr. Spenser will be sole proprietor and manager of the company.

—The American and Canadian rights to The Stowaway have been sold by Thomas Craven, the English author, to John Cobbe. It is also stated that The Fugitive, another of Mr. Craven's English successes, is soon to be produced here.

Manager Samuel C. Miller, of the Park Opera House, York, Pa., wants an Uncle Tom company for Thanksgiving; also opera and dramatic companies to book for week engagements next Summer. Plenty of open time for this Winter.

—Mrs. R. Allen, late of San Francisco, has opened a private boarding-house for professional patronage at 13 Hoyt street, Brooklyn. Mrs. Allen will be pleased to meet old friends and provide them with home comforts.

—John W. Keller has written another little handbook uniform with his work on poker. It is entitled "The Game of Euchre," and it tells everything about the diversion and how to become proficient at it. The publisher is Frederick A. Stokes, of Fifth avenue.

—In Elmira on Tuesday night one hundred Knight Templars attended Fanny Davenport's performance of Fedora. This was in return for hospitality shown the Knights by the actress last Summer during a convention at Canton.

—Cedric Hope will star in Fitznoodle, a comedy by John G. Wilson, author of Nordeck, and B. B. Vallentine, author of the Fitznoodle Papers that were for so many years a feature of *Puck*. The first performance will take place at New Haven, Nov. 15.

—On Nov. 17 Frank C. Bangs will open a starring tour under the efficient management of F. G. Stone. The sole rights to Lawrence Barrett's tragedies of Francesca da Rimini and Rienzi have been secured, and these plays, which will comprise Mr. Barry's repertoire, will be produced with all the original scenery, costumes and general paraphernalia.

—Angela is to be be put on the road about the latter part of November, under the title of The Daughter of the Street. Among those already engaged are Sydney Cowell Raymond Holmes, Genevieve Lytton and Henry Lee. Mr. Palmer is reported to be interested in the project. W. W. Randall is doing the booking.

—The Hotel Garnier, St. Louis, accommodates the profession at one dollar a day. The Garnier is opposite the Standard Theatre, and very convenient to the other houses. Rooms may be secured in advance. Thomas Keefe is the proprietor.

—The success of the Held by the Enemy company, which concluded an engagement in this city this week, and which opened its tour on Monday night at Binghamton, has been such that the management have booked a solid season of forty three weeks.

—J. P. Howe will open his New Park Theatre at Portland, Ore., on Nov. 1. The attraction will be Maude Granger. This house is the old Casino remodelled. Mr. Howe gives Portland a first-class theatre in place of the old Newmarket converted to other uses.

—Gustave Frohman is assisting his father-in-law, of the firm of Hubert and Pierson, architects, in the erection of a $1,200,000 fire-proof storage warehouse, one floor of which is to be devoted exclusively to the storage of theatrical goods.

—Rudolph Aronson has completed arrangements with Henry E. Abbey for a series of Sunday night concerts at the Casino, beginning in November with the principal artists of the latter's concert organization. For the opening concert Mr. Aronson has composed a number of new works which will be heard for the first time.

—Charles A. Gardner, who is having a successful tour of New England with his New Karl, is meeting with much applause in the new song he sings to Little Heinrich in the play, entitled "Shut Your Eyes and Open Your Mouth." The music is by Gustav H. Kline, Mr. Gardner's musical director.

—Charles Fox, the artist, who has been ill, recovered in time to finish the scenery for the new comic opera, The Smith Family, now running in Philadelphia. He is at present at work on scenery for an elaborate production of The Little Tycoon by the author, Willard Spenser.

—George W. Brotherton, manager of the Little Tycoon company, will put on the road about the middle of November a new organization to be known as the Temple Theatre Burlesque company. It will be seen in the English burlesque of Faust. Overtures have been made to Lena Merville, at present of the Arabian Nights company.

—A new enterprise has been organized in Cincinnati for the centennial year (1888), under style of the Eternal City Cycloramic Co., and will present a cycloramic picture (beginning July 1, 1888) entitled The Rome of To-day. Managers Heuck and Fennessy, E. T. Harvey and H. F. Farney are interested in the scheme.

—The Boston Museum management has purchased from Charles B. Welles the right to produce The Soggarth with its stock company. Manager Field writes that "a grand production will be made, and as his company is especially suited for the parts, he is confident that The Soggarth will run for many weeks." The play will be put on at the Museum some time in December.

—Little Ollie Berkley has been engaged to give recitations during intervals in the performances of Crocker's Educated Horses at the Avenue Theatre, London. Crocker and his show are under the management of the enterprising W. W. Kelly, who is still active in looking after the interests of Grace Hawthorne.

—The Pitkin and Vaughn Co. and the National Printing and Engraving Co., Chicago, have been merged, making one of the largest and most complete show-printing establishments in the world. The former absorbed the latter by purchase, and the proprietors are making a strong bid for patronage. The staff of skilled artists will be largely increased.

—Henry French received a cable yesterday (Wednesday) to the effect that In Danger, a new comedy-drama by a well-known English author, which had been produced by his father at Brighton with a picked London company, on Monday night, had scored a hit. Mr. French holds the rights for this country.

—"My season at the Walnut Street Theatre so far," said Manager I. Fleishman, of Philadelphia, to a MIRROR reporter, "has been better than any before. I have taken the Academy of Music for several weeks, and shall produce Lagardere there about Thanksgiving, and Mazulm in Christmas and New Year's weeks. For next season I have already taken the Academy for eight weeks for the Kiralfy productions."

—A pleasant entertainment was given by Messrs. Dixon and Ballantine at the Turn Hall Theatre on last Wednesday evening. The plays presented were He's a Cunatic and Good-for Nothing, and among the ladies who distinguished themselves were Libbie Moore, Hulda Ascher and Minnie Brooks, three young amateurs from whom good work may be expected in the future.

—When Manager Mills went to Newark to arrange for the billing of Joseph Adelman's May Blossom company, he was accompanied by Branch O'Brien, the advance agent. They found that an agent for an Uncle Tom company had captured all the boards, and was engaged in displaying cuts showing bloodhounds chasing Eva up the golden stairs. Nothing daunted, Manager Mills and Mr. O'Brien rented a piece of ground fronting on the main street, and in exactly two hours and ten minutes a mammoth billboard was erected and a stand of bills twenty-four sheets long by four high, announcing the coming of May Blossom, was attracting the attention of the large crowd which had congregated to watch the rapid action of the amateur carpenters and billposters.

—Charles B. Poole sends us the following statement concerning his trouble with Harry Lee: "I neither agreed to give $3,000 to Harry Lee for The Lights o' London nor failed in the execution of the agreement. A year ago I entered into a sort of partnership with him for the production of The Lights o' London and gave him money. That I might obtain absolute control of the play in January last I gave him the money stipulated in our contract. I did contract to give him five per cent. of the nett receipts and did so give him sums amounting to $300, when, advised by my attorneys, I discontinued the payments. This advice was based on the fact that Mr. Lee's rights in the premises were invalidated through his failure to secure the property he had transferred to me. By terms of his contract with the author's agents he was to pay $1,000 on or before May 1, 1887. This he failed to do."

ANNOUNCEMENT!

THE CHRISTMAS NUMBER

OF

The New York Mirror

WILL BE ISSUED ON

SATURDAY, DECEMBER 10.

In order to permit of the greatest care in the preparation, and also to enable us to present a number of elaborate features, this publication will be separate and distinct from the regular number of THE MIRROR of the same week.

It will be complete in itself. The illustrations will represent the work of the best artists and engravers. The cover will be an artistic and appropriate design executed in seven colors. The pages will be printed from entirely new type, on rich paper. A full list of the contents will be advertised shortly.

The literary quality of this Number will surpass its predecessors in variety and excellence. The list of original contributors includes a large number of actors, actresses, dramatists, litterateurs and journalists.

The CHRISTMAS MIRROR will consist of 32 or more pages, 16½x11½ inches in size. The price will be 25 cents. It will be sold by newsdealers throughout the country, or orders may be sent to the office of publication.

We need not point to the exceptional advantages offered by this popular annual to advertisers. Its great value has been substantially and sufficiently demonstrated during the past seven years.

The large edition makes it positively necessary to send the forms to press at an early date. To secure choice positions copy must reach us no later than SATURDAY, NOVEMBER 26. The publisher cannot guarantee to insert any advertisement received subsequent to that date.

The advertising rates for this number will be as follows:

FULL PAGE	$140 00
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